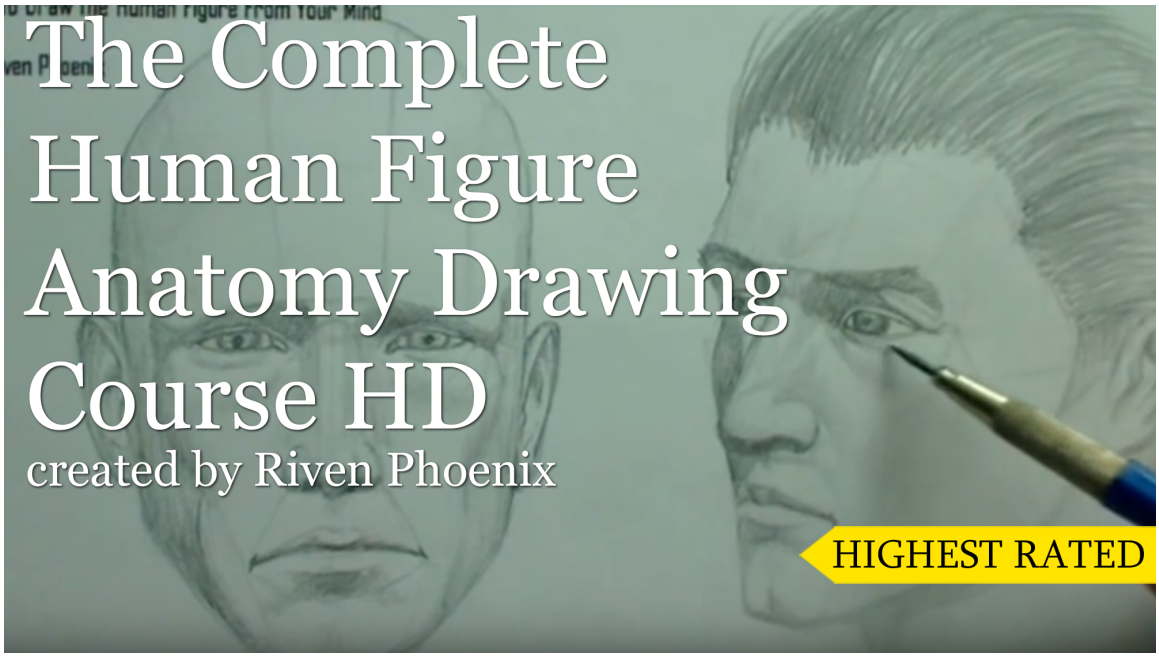

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 148 - The Muscles of the Arm - Part 10

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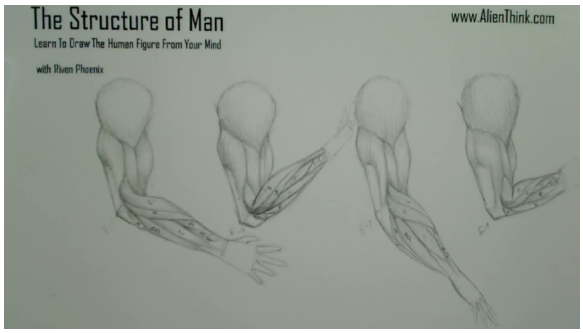
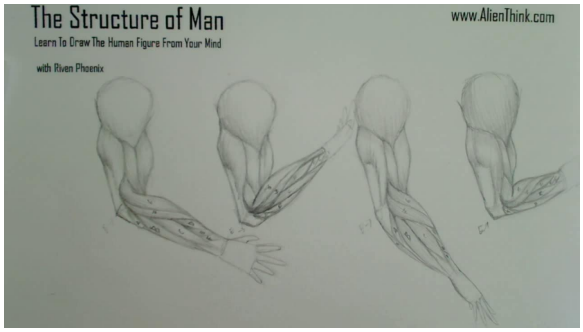
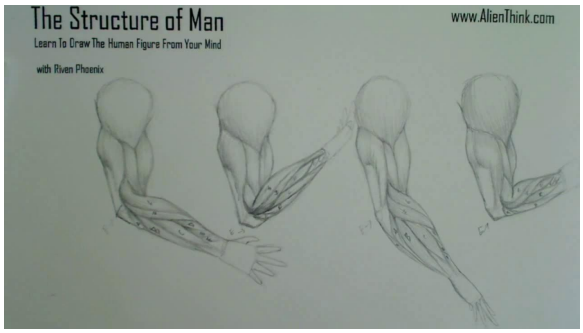
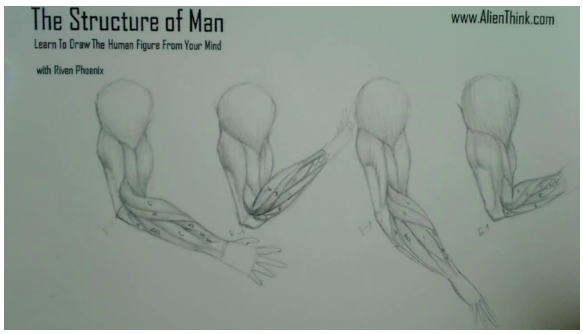
1		Hey guys, my name is Riven Phoenix and welcome to this lecture of man, learned to draw the human figure from your mind training course.
2		Okay, so in the previous lesson, we looked at what starts happening to our arm when it starts bending in kind of like twisting and perspective.
3		Right, so keep in mind there are two concepts of perspective.
4		There's an extreme perspective, then there's another kind of perspective, which is basically a very low focal point.

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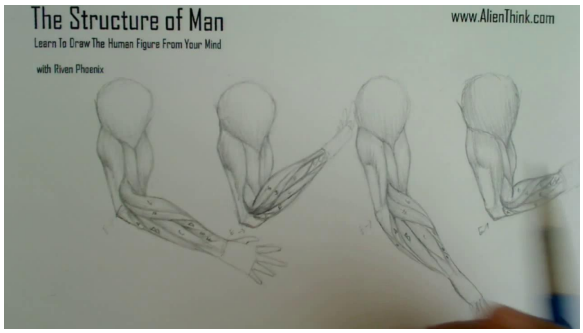
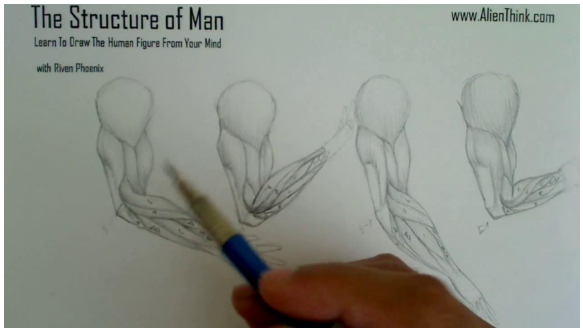
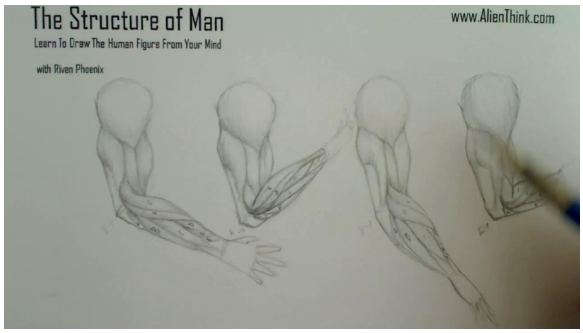
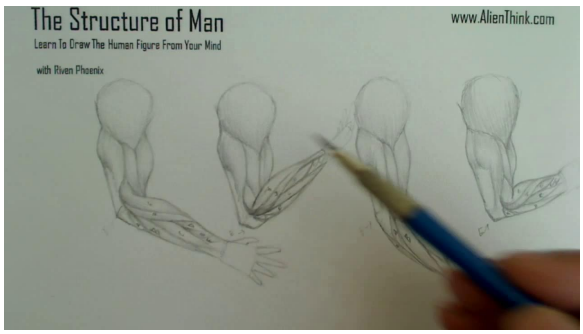
5		Right, and that gives you like a much more different style of drawing.
6		So the thing to understand from these drawings that we're doing.
7		Right, so here we're seeing that when we lay out the muscles here, we're discovering all these control lines that helps us to really begin to understand the figure.
8		And also approve that concept that reass 90% of the figure really can be understood stood conceptually in 5% which comes from life drawing can also be understood conceptually because we discovered a control lines.

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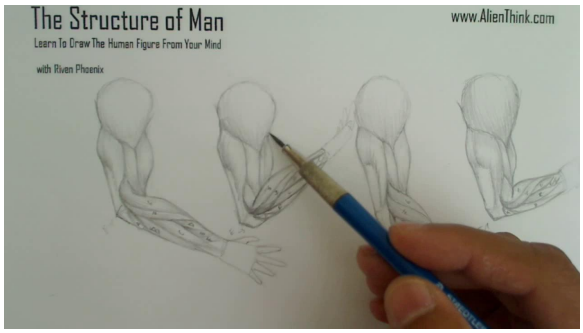
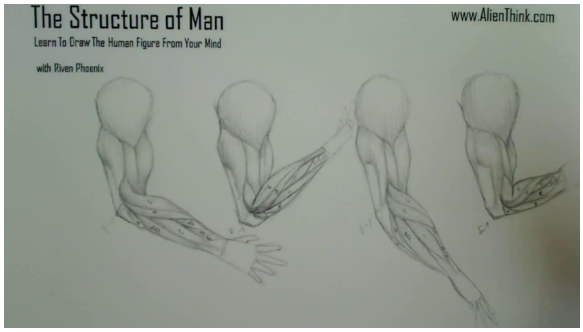
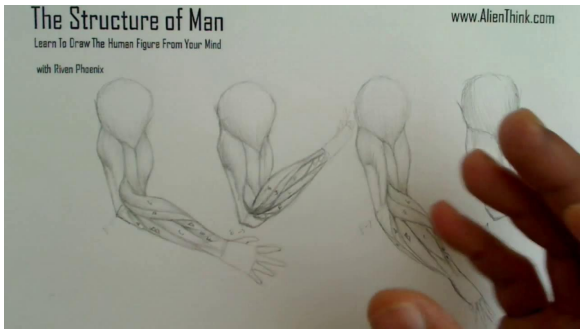
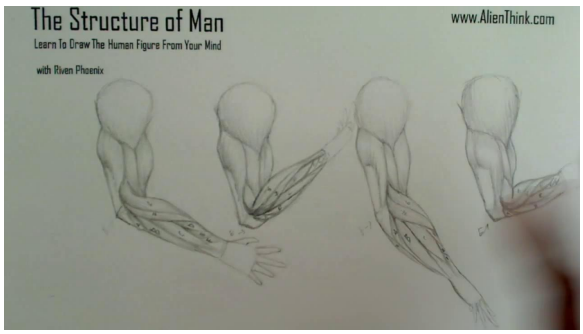
9		Right, so that remaining 5% that we can't touch that has to come from life drawing.
10		There's nothing we can do about that because you really have to experience the what's going on with the with the skin in the fold.
11		It's too high dynamic, it becomes again, life drawing can be done also from photographs.
12		You don't have to do it for real life.

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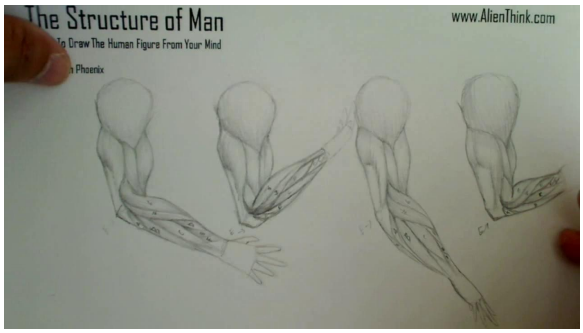
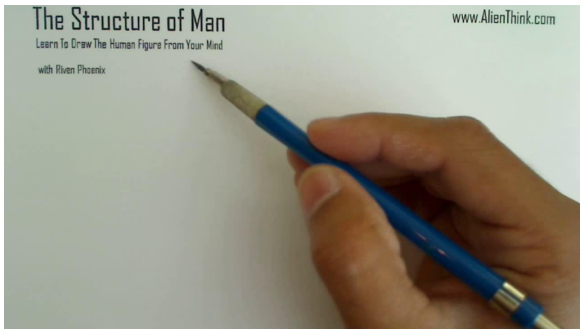
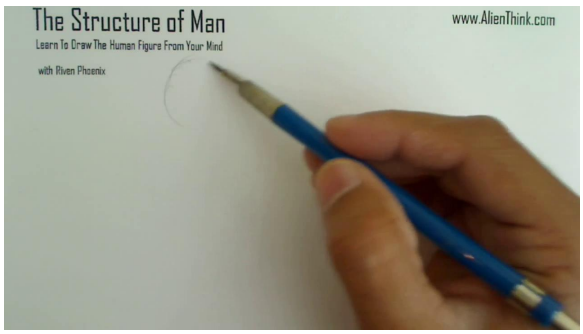
13		Okay, so now what we're going to do is draw out arms from the back.
14		Right, so because we want to understand what starts happening.
15		So here I'm just going to draw out, I'm just going to draw out like this ball shape over here.
16		So like this, okay, so for the for the for the back view, here we can actually just draw out the little bit of the the chance cavity over here.

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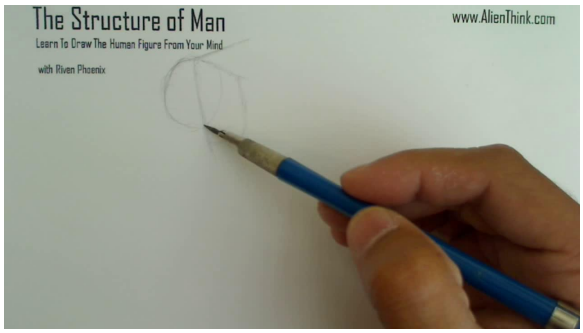
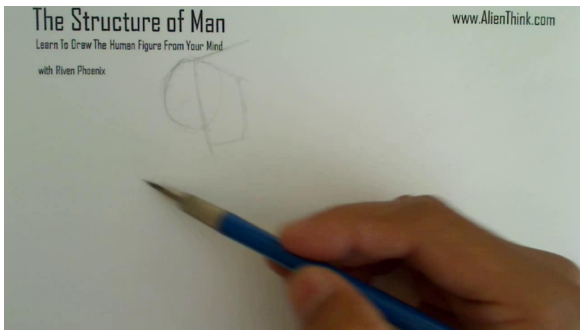
17		Right, so we know that right we're going to get pretty much the idea for the the scapula over here.
18		Right, at least do it this way because it it follows a different rule in our mannequin.
19		That's what we want to understand.
20		So here I'm just going to lay this out like this over here and say that, okay, this is going to be the the arm structure here for this.

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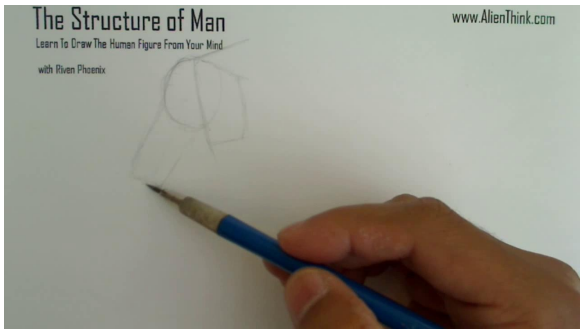
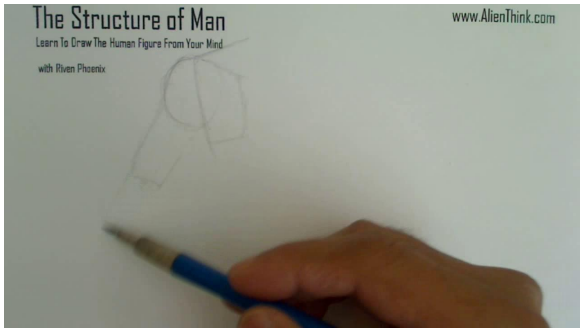
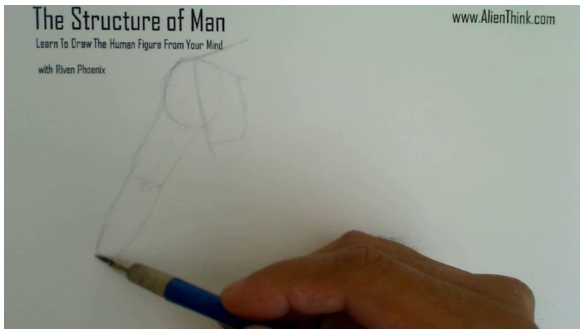
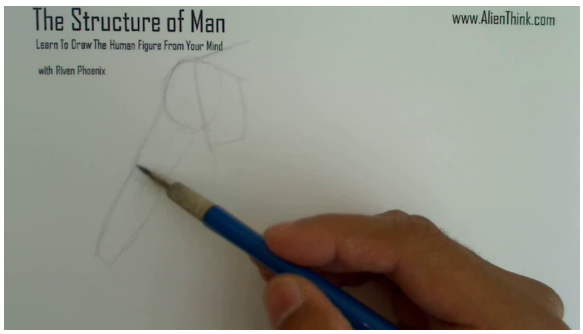
21		And this is where going this is going to be where my elbow is in here.
22		I'm just going to say that, okay, this arm is just going to be like this over here like this.
23		Right, so start imagining these lines now.
24		You know that over here, you're going to get that muscle right because the elbows already here, we can start to draw out much more realistic version of the mannequin.

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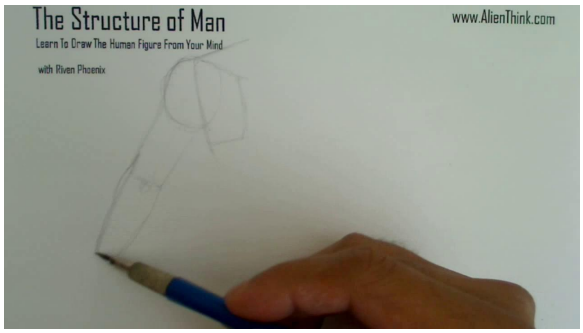
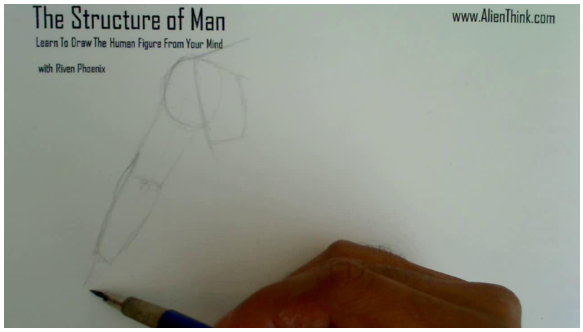
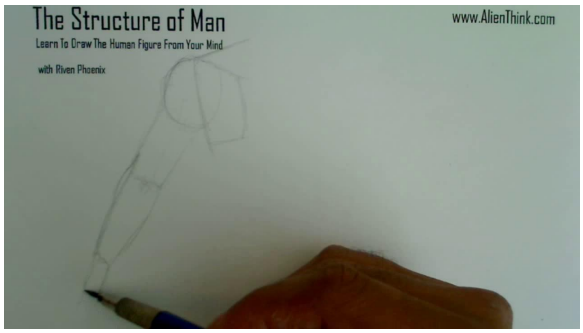
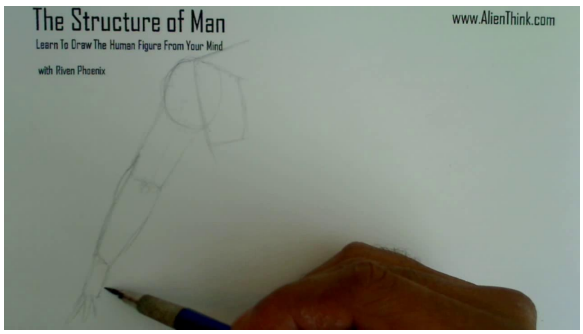
25		Right, you don't have to but you can.
26		Okay, here I'm just going to draw out this hand like this over here and just going to I think this will come on camera.
27		Okay, so here I'm just going to draw out just just simply the hand like this.
28		And here I'll say that, okay, I'm going to see a little bit of the thumb.

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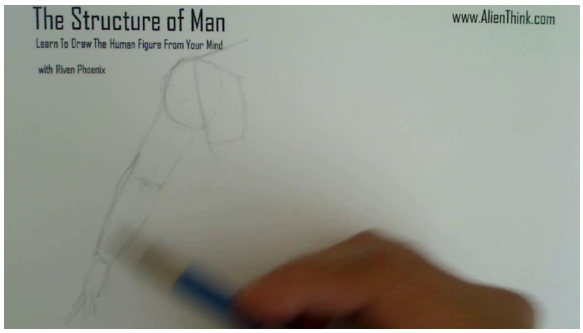
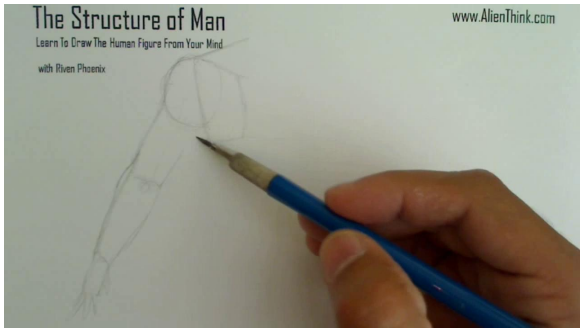
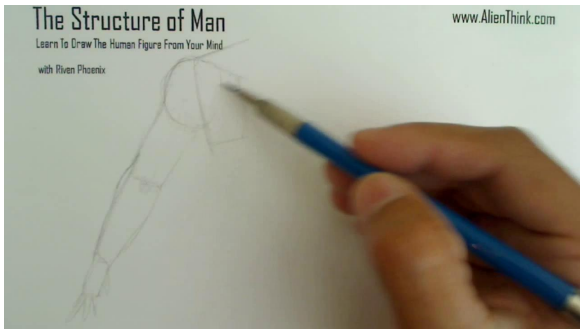
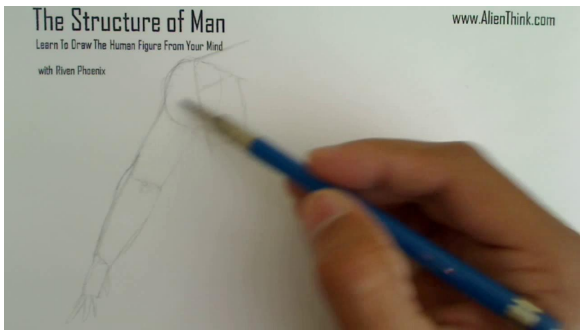
29		Right, so the thumb is on the other side on on this guy over here.
30		Right, so now to figure figure this guy out, we now need to understand this whole system.
31		Right, so we know that, okay, well, the we know that the deltoid is it's going to be about here.
32		Right, this is where you're going to have to feel your way through, right?

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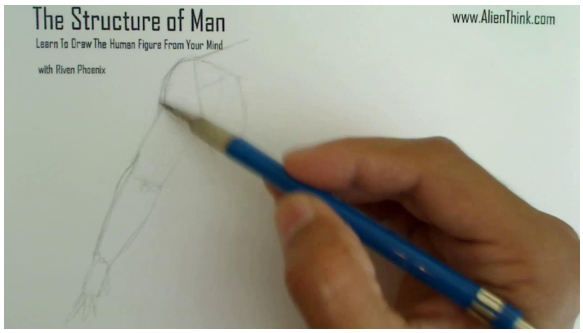
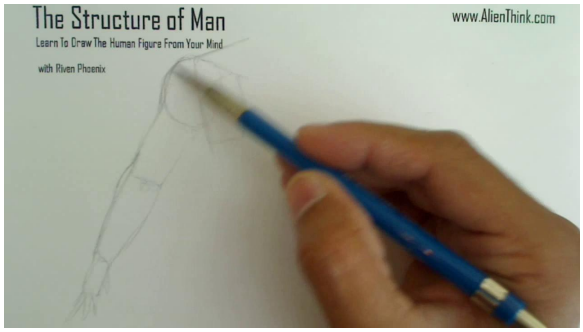
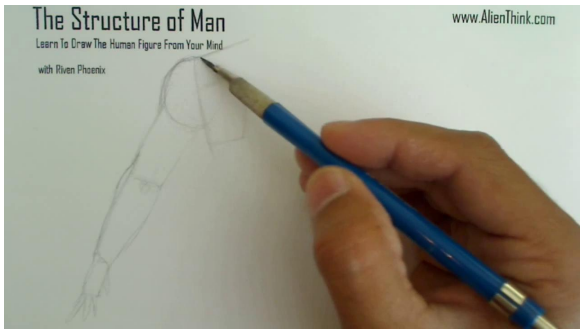
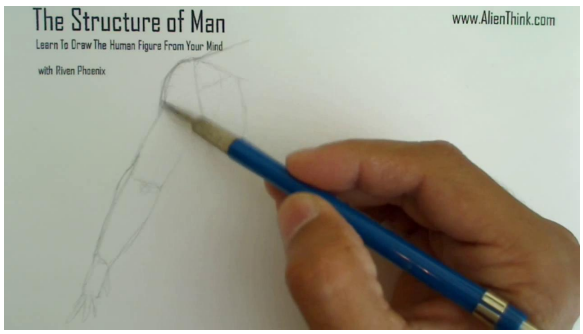
33		The mannequin's purpose is just a template system.
34		We really just want to understand, okay, right?
35		We know that the clavicle definitely is going to be on that side over there.
36		So I'm going to just rough in some of these ideas here.

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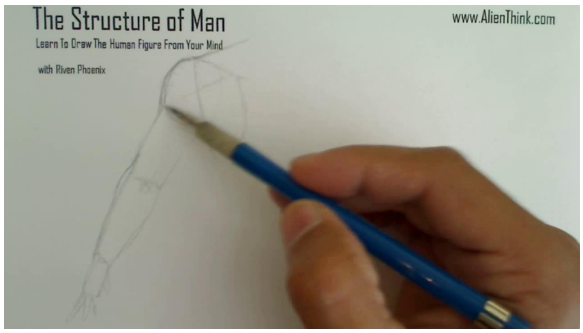
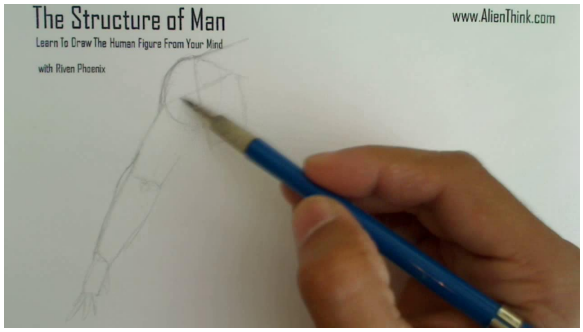
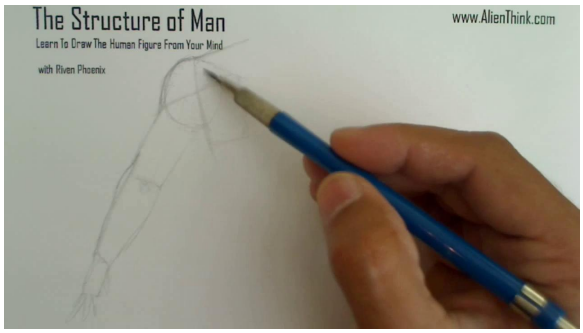
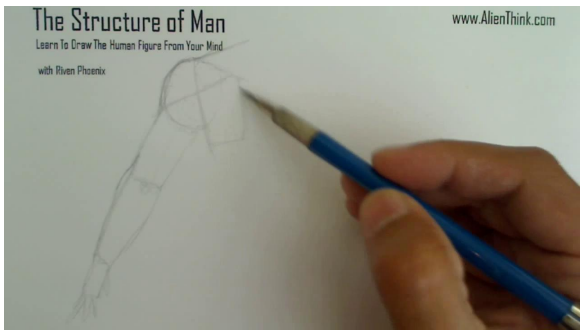
37		I know that right, I got to think about this more in a 3D sense.
38		And I know that when the deltoid is here, I know that it must pass close to the tricep, right?
39		We already know this idea here, right?
40		When we do this and we're going to get that curve here, that idea here for the scapula.

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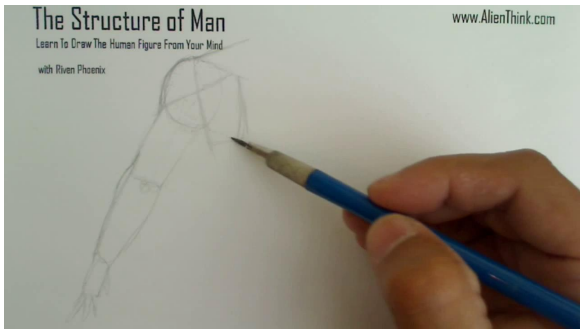
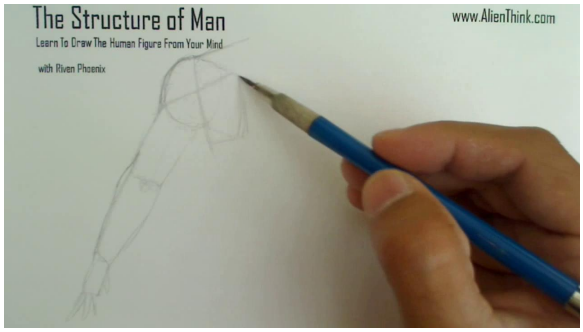
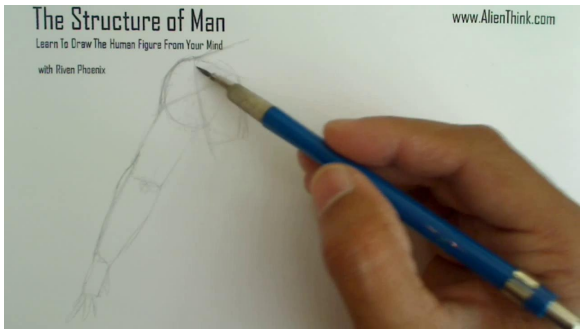
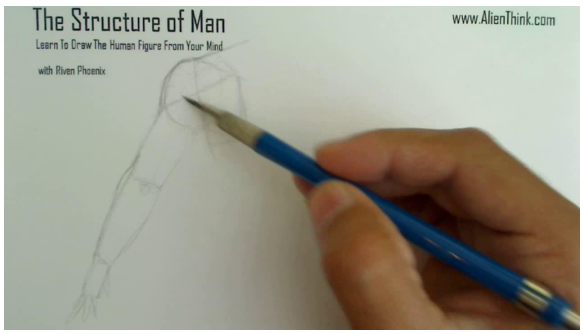
41		Right, so we know that if we just imagine the scapula like this, right?
42		You know that it's obviously like this, right?
43		This is your line here, your scapula like this, right?
44		You can just see where it is.

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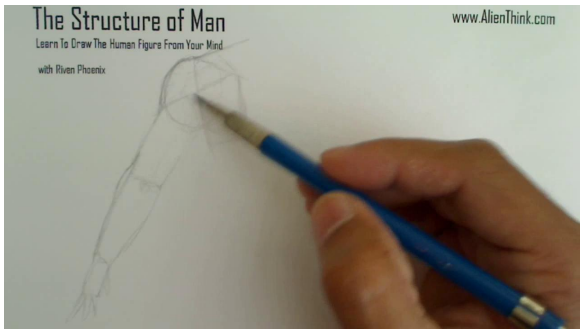
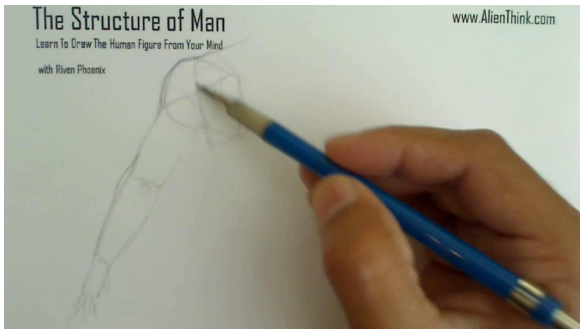
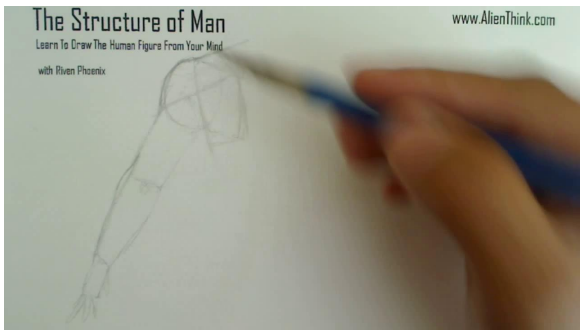
45		So you know that, okay, well, technically speaking, right?
46		If I drew out the scapula like this, right?
47		The bone would be like huge over here, right?
48		So this is, let's actually fix that up first.

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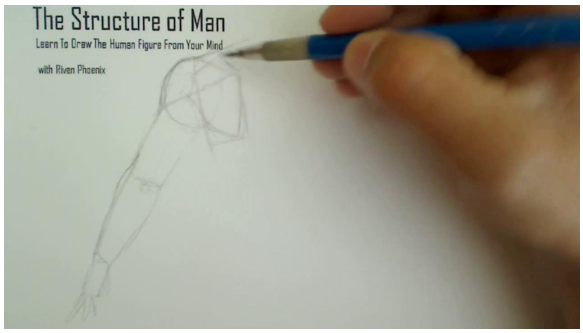
49		So we can just understand we don't have to do this for every drawing,
50		but at least understand the thinking process.
51		We just want to understand the thinking process involved in this, right?
52		We know that the scapula is like this.

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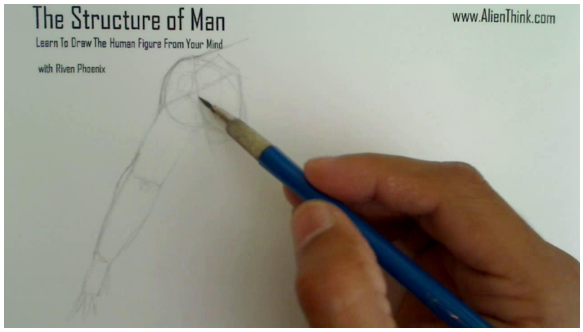
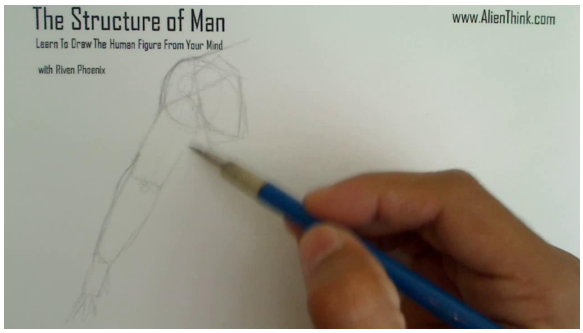
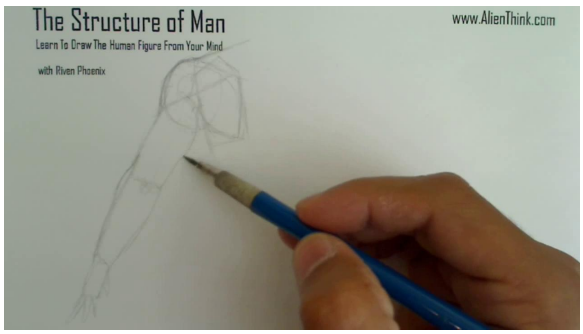
53		We know like, right, that the bone is going to be like this.
54		So we know that right, the tricec is going to be coming like this over here, right?
55		But it's going to come out over here, right?
56		We know that it's going to come out just like this.

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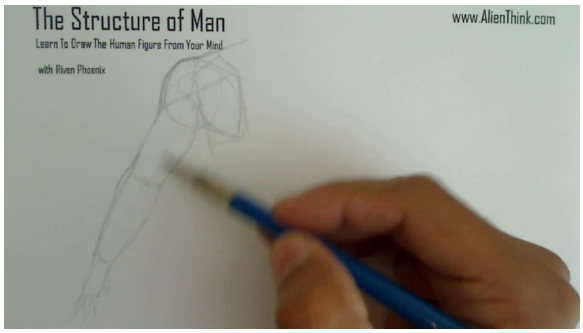
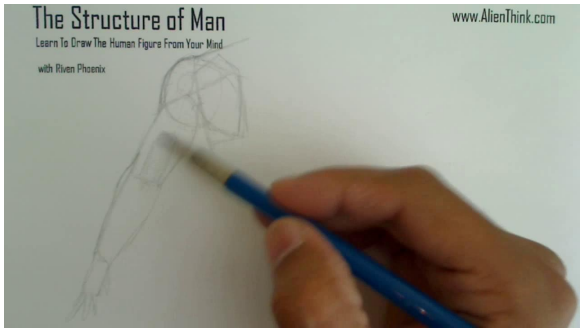
57		And we're going to get at least that conceptual idea over here, right?
58		Do these more kind of like stylized and then everything will start to fall in place.
59		Don't lock yourself down.
60		In any way, right?

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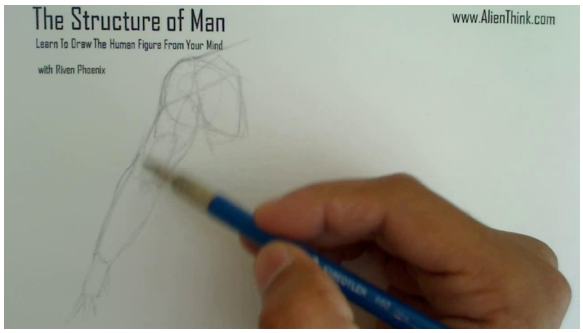
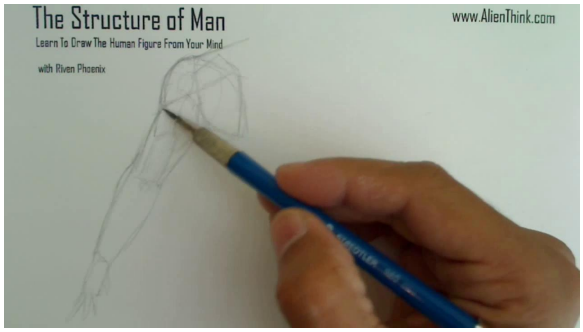
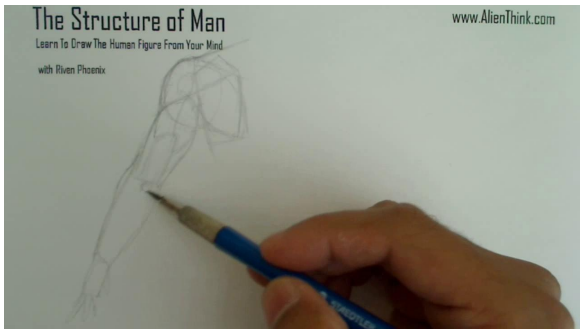
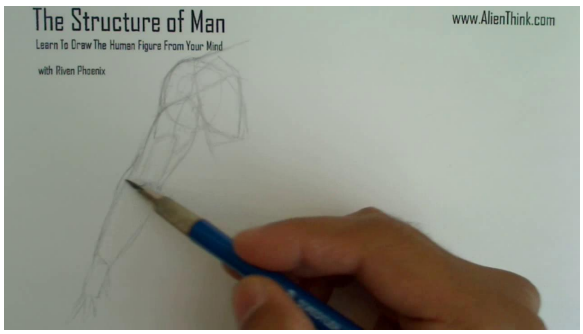
61		So here I'm just going to get this tricep over here, right?
62		Because it really where it's looking in the back.
63		Here's my elbow, okay?
64		So where's the radius?

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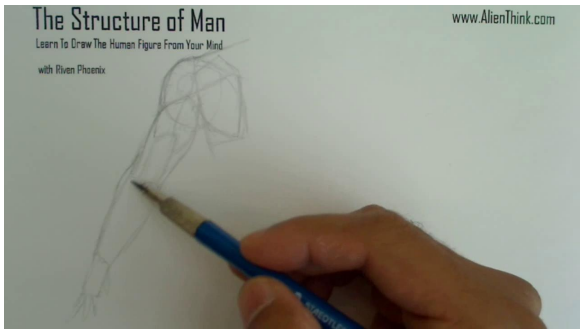
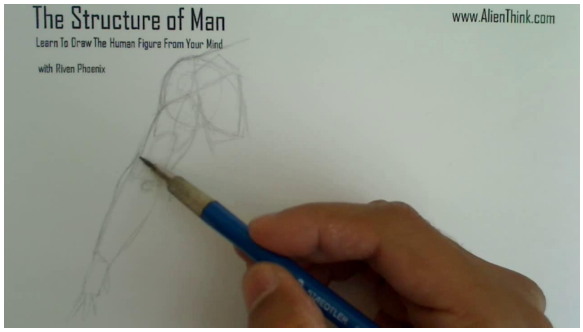
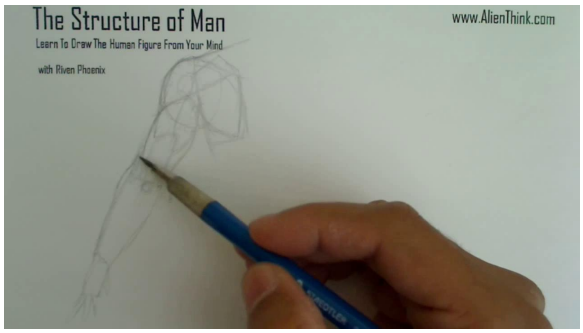
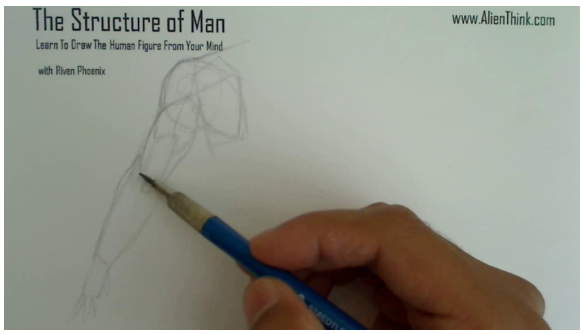
65		We know that obviously the radius is going to be over here.
66		And we know that this system that we've put over here,
67		we know that, right, this muscle, this muscle that we're going to,
68		they're going to latch on over here.

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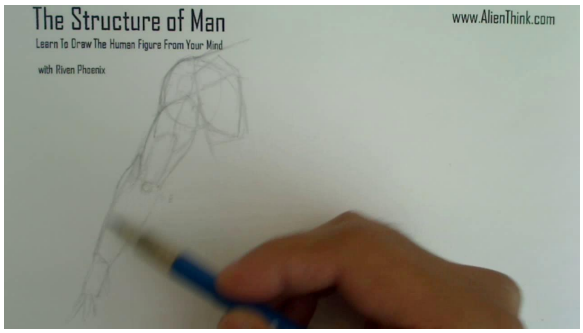
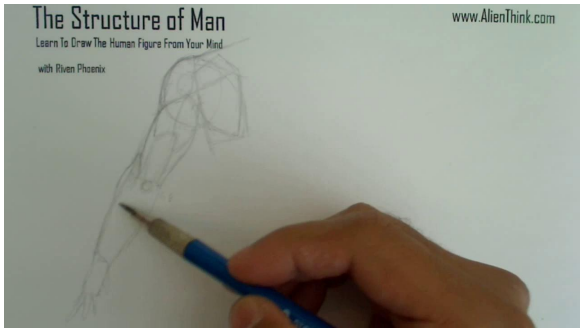
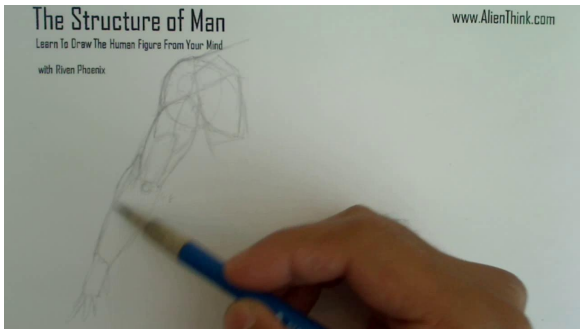
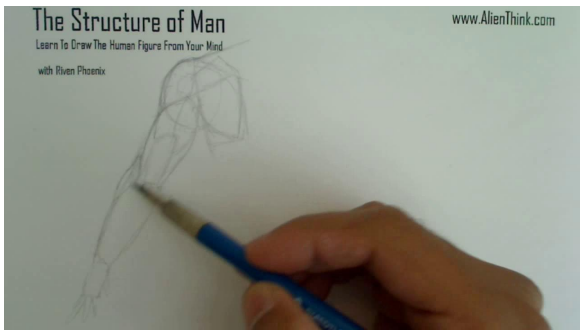
69		It wants to get to the thumb.
70		So really, how much are we going to see of this guy?
71		Really not much.
72		He's just going to all of a sudden just disappear on that air, right?

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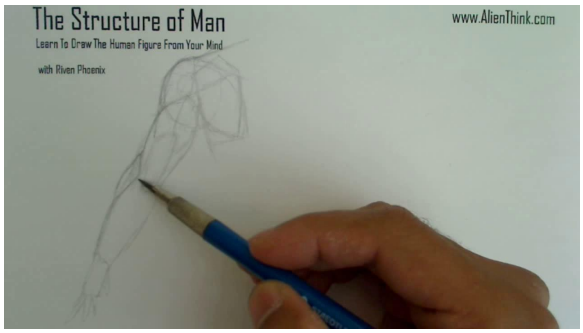
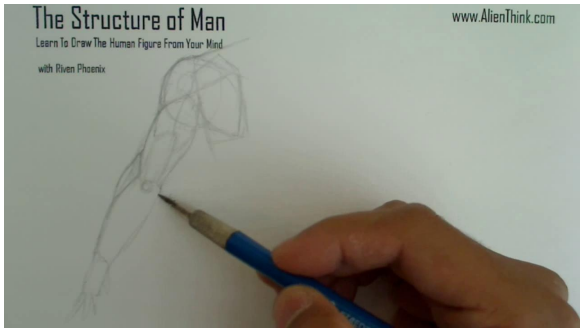
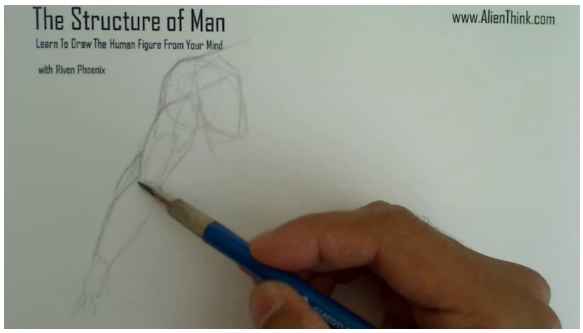
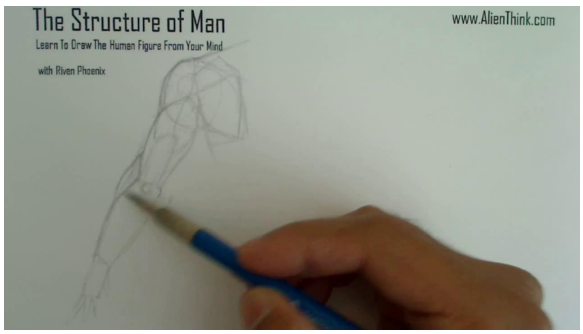
73		So here's the funny bone over here, right?
74		So we already know this system.
75		We know that, right, this is the area that we've been talking about
76		in the two previous drawings that I'm going to get muscle A over here.

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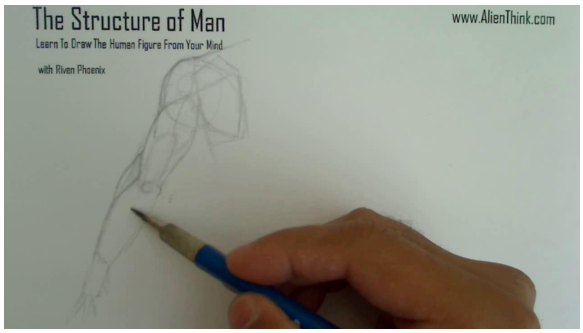
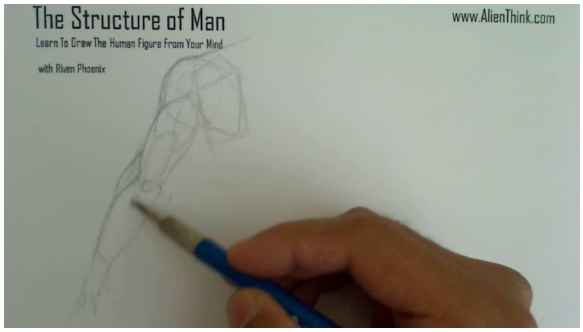
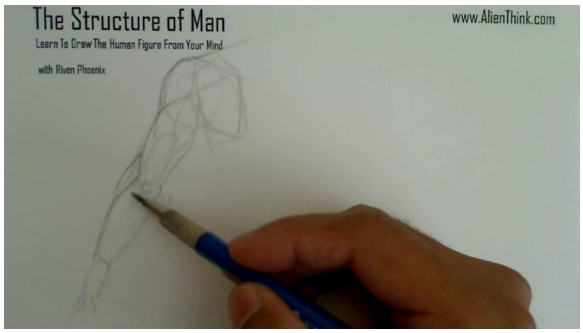
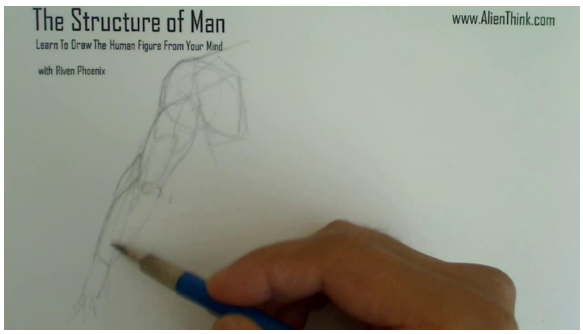
77		It's going to be muscle A, right?
78		Then over here, remember, this is the small finger here.
79		I'm going to get muscle B.
80		He wants to come like this.

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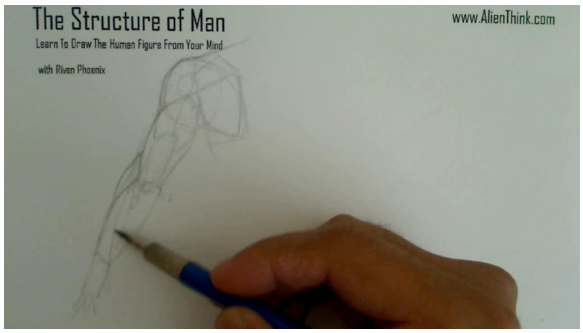
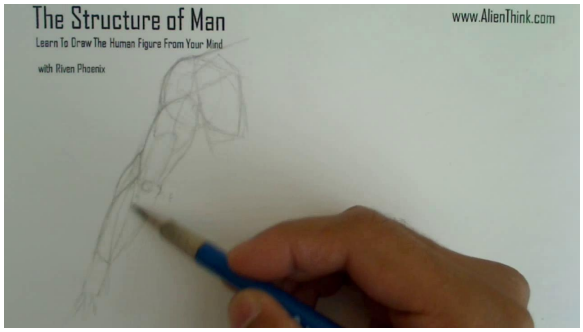
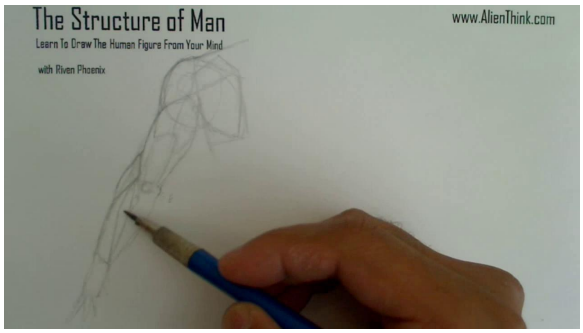
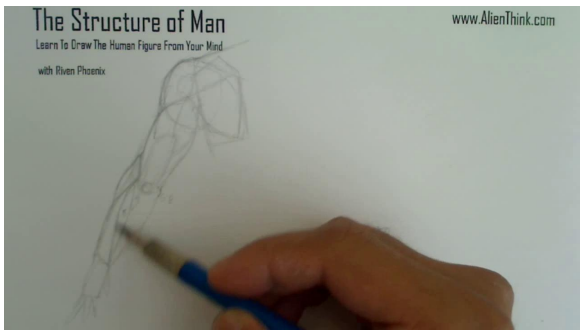
81		Remember, they're turning to tendons over here,
82		but you can rough them in like this.
83		This is going to be B.
84		Then I know that right, and then I'm going to get over here,

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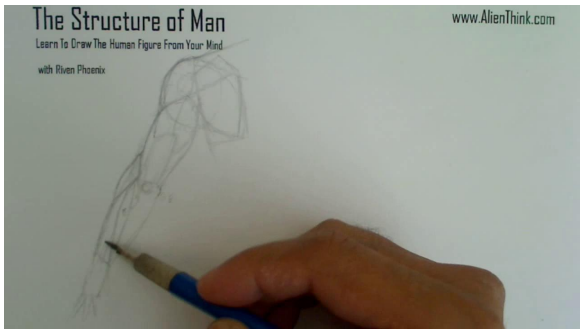
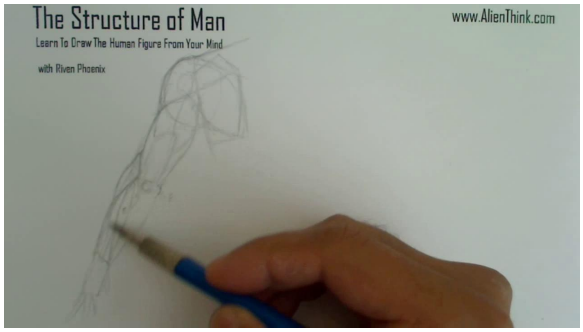
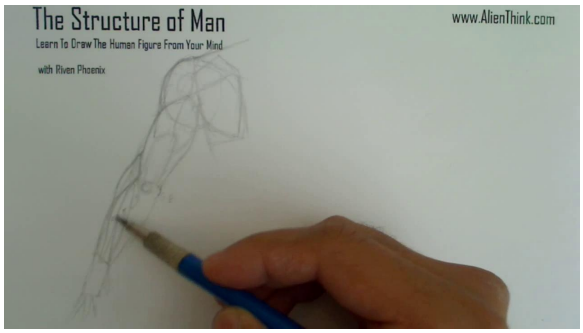
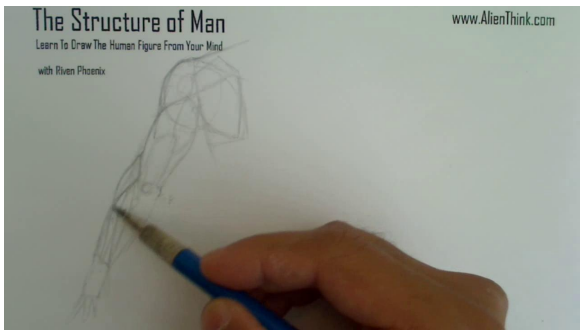
85		muscle C.
86		That he's just going to come like this.
87		This is over here.
88		He's going to be kind of pretty big here, anyways.

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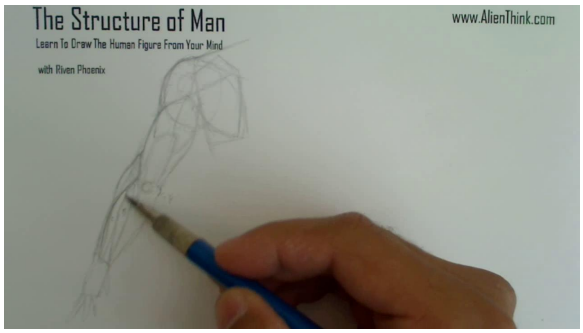
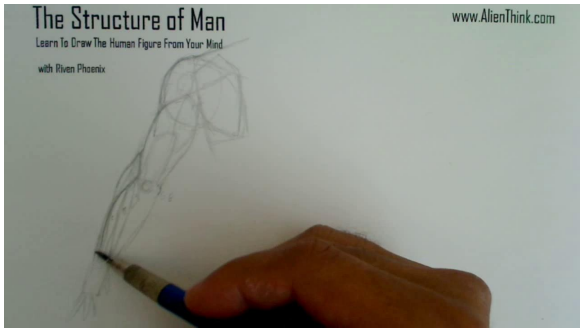
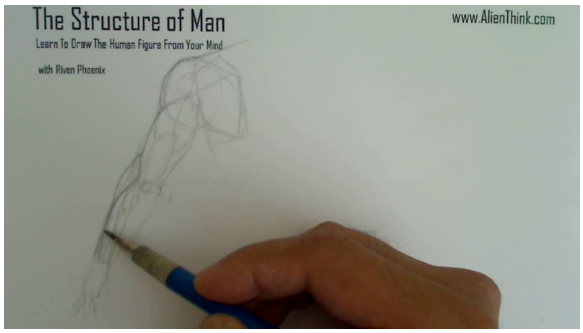
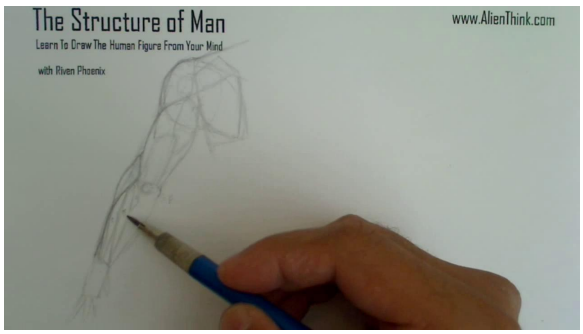
89		Right, so here I'm going to get C over here.
90		Then really, I'm not going to see much of anybody
91		and you don't have to worry about the rest of the muscles
92		because we just solved that whole problem.

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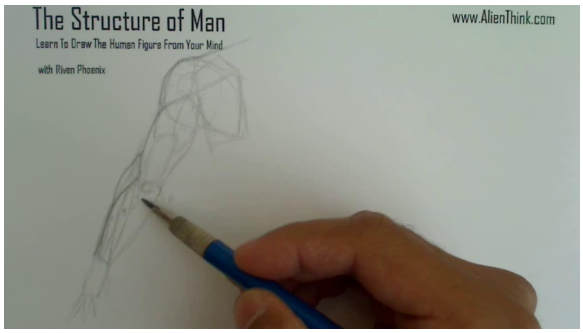
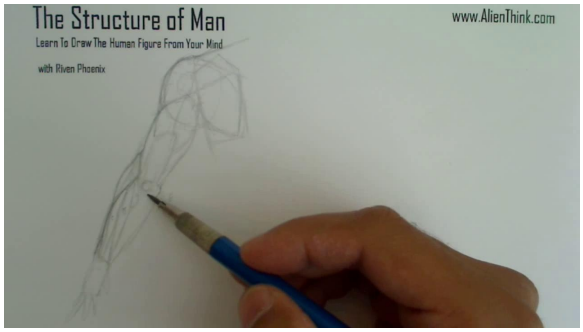
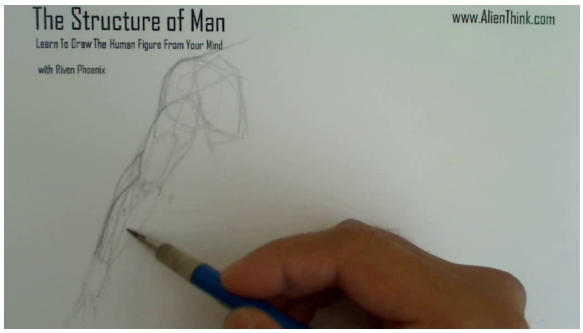
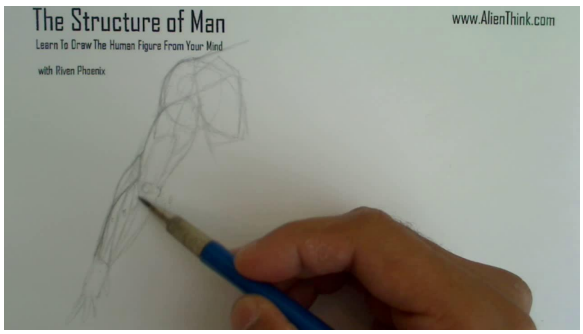
93		And we know that, okay, here's the ulna.
94		It's connecting here.
95		So we know about that we're going to definitely get that line right here
96		or the muscles, right?

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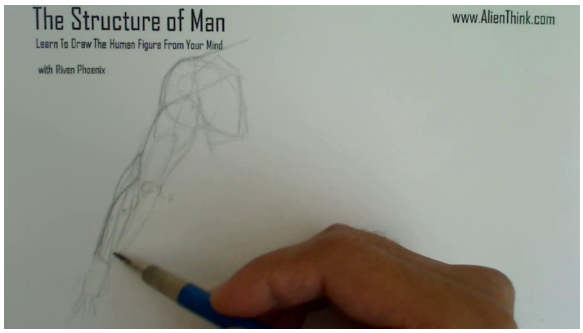
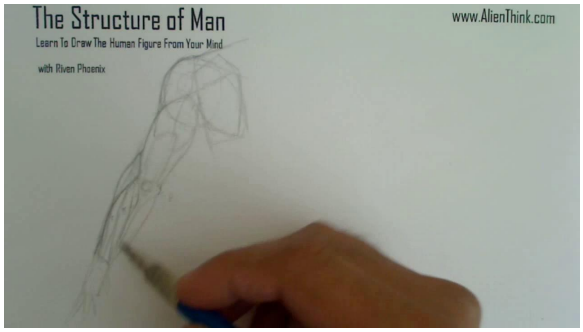
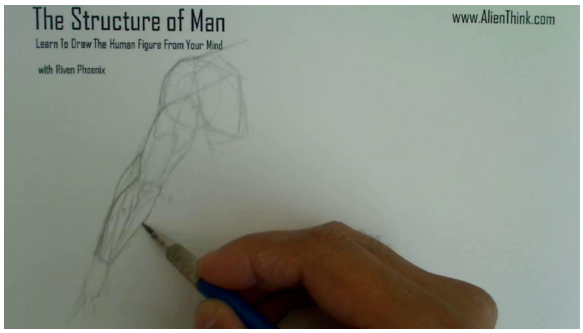
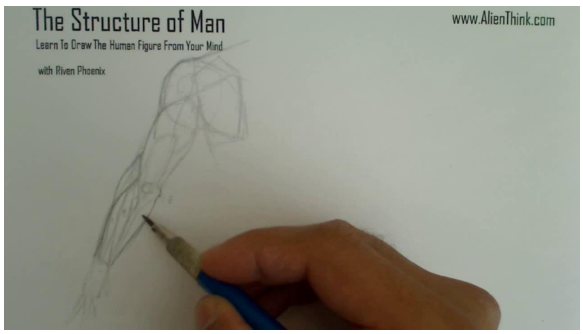
97		Then we're going to get that muscle four that it's going to be just like this, right?
98		He wants to come over here just like this over here, right?
99		So even with this understanding,
100		we just figured out the whole thing, right?

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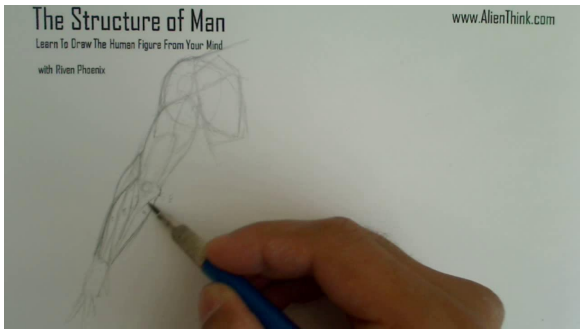
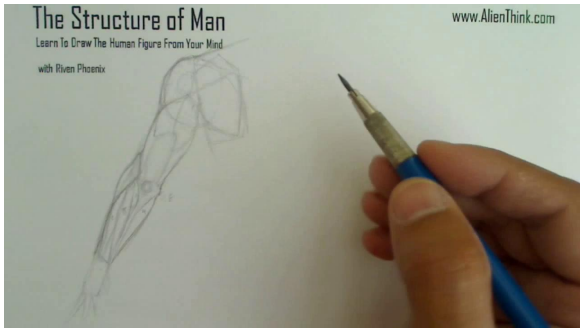
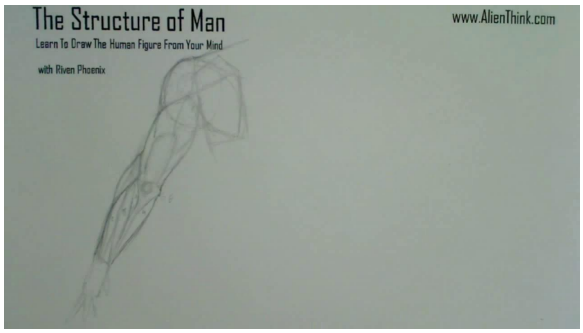
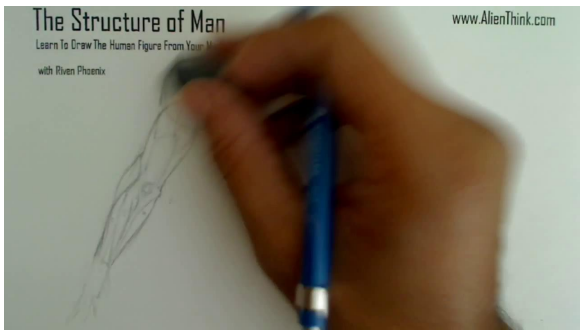
101		It's just computing what's going on in the figure.
102		So here we'll just now finish this guy up,
103		just understanding what we've done.
104		We know that this is going to be right

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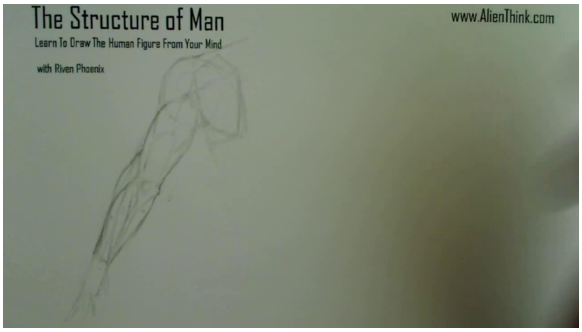
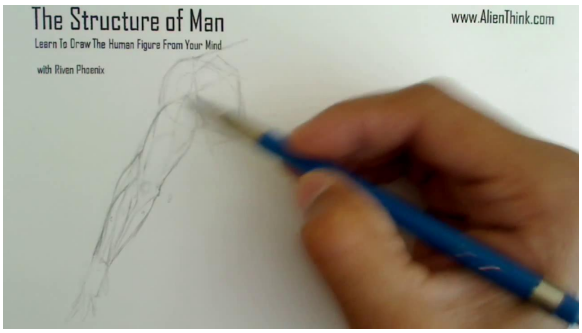
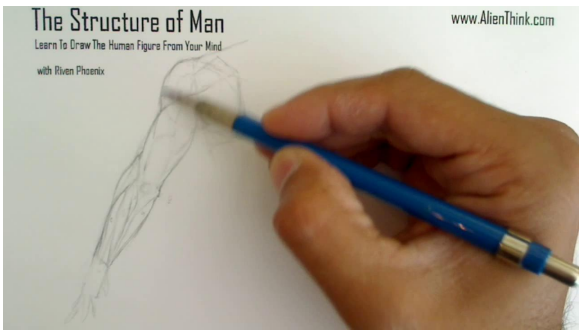
105		because we thought about the whole system.
106		Right, the more you think about it,
107		the better your joints are going to start to look.
108		Okay.

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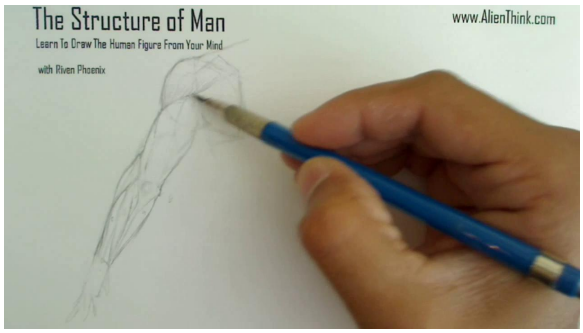
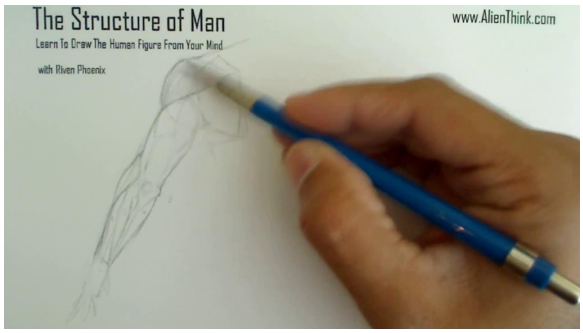
109		Just like this over here.
110		So I know that it's just going to connect over here like this.
111		We're going to just rough this stuff in very casually over here.
112		Okay.

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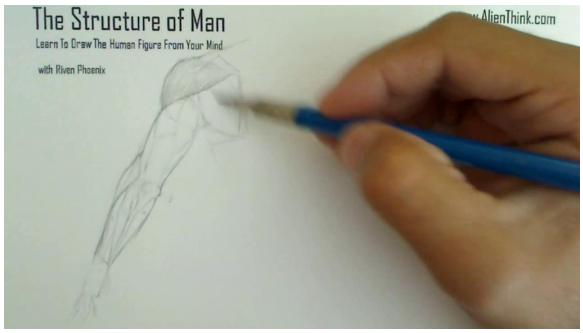
113		And we know about this whole muscle system, right?
114		We know that, right?
115		Where's the tricep?
116		I know it's going to come in.

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117		I know that I'm going to get, right?
118		You can just lay it out like this really.
119		We don't have to worry about the whole thing here.
120		We know that, right?

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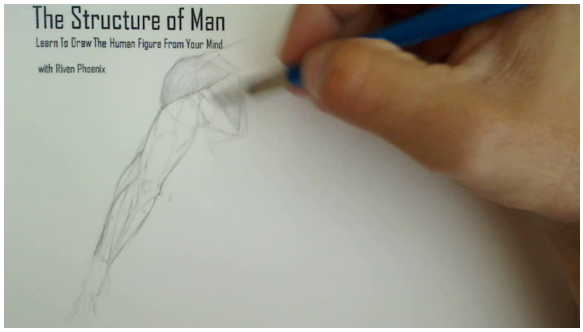
121		This is just going to be here.
122		I'm going to get this muscle here
123		then I'm going to get my tricep coming out.
124		So here I can just think about,

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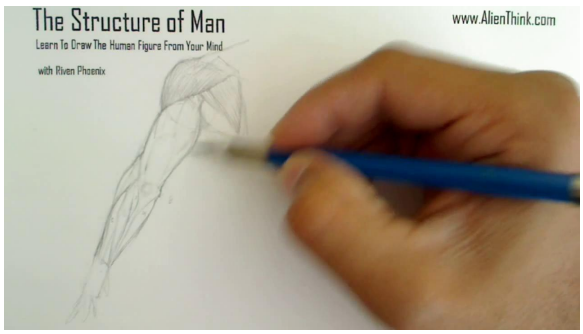
125		okay, well, I want my tricep to be a little more bigger, let's say.
126		Right?
127		You can make it as, and balance it out
128		because this guy is always going to be much more bigger regardless.

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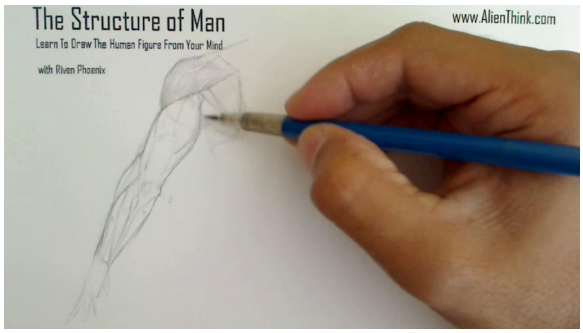
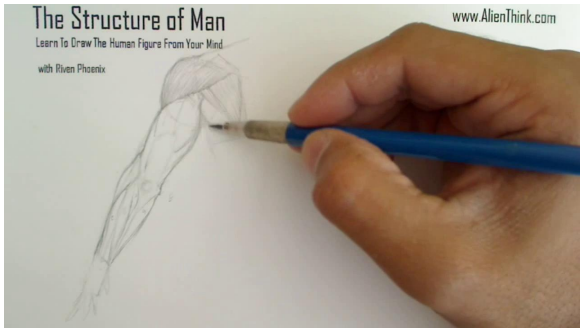
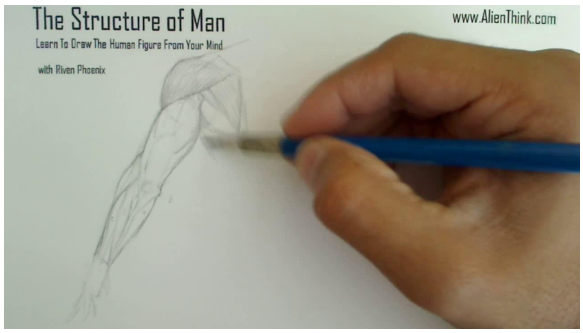
129		Right?
130		And then here I'm just going to get those guys in the door side muscle.
131		It's going to be going along with it.
132		Right?

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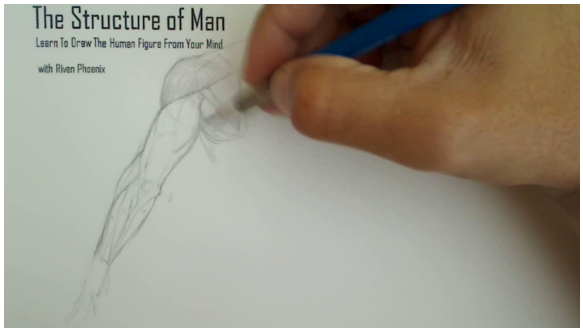
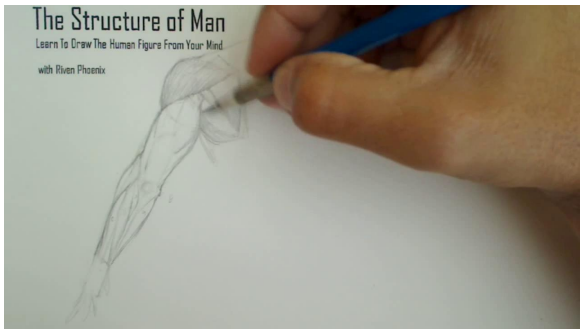
133		So this section here is very easy to understand.
134		Right?
135		I'm just going to get this over here.
136		Right?

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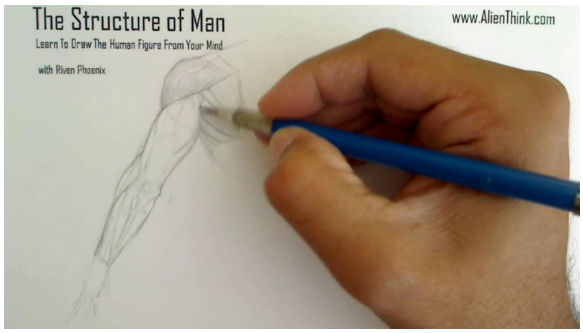
137		And then with him, I'm just getting the door side muscle.
138		And he's just going to go about his business.
139		Right?
140		And over here, we know that, okay, right?

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141		It needs to go a little bit out.
142		It's going to be really more of a wider part.
143		And I'm just going to get, start to get the tricep over here.
144		Okay.

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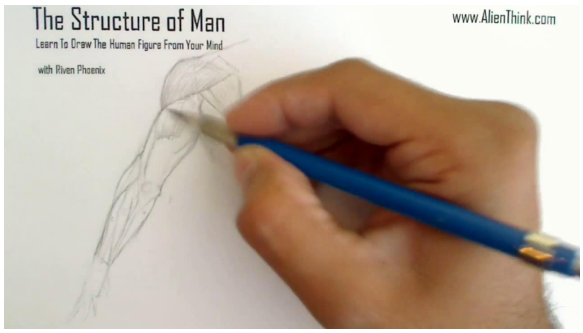
145		Do these conceptual understandings?
146		And nothing more is really required from this than to just look at it from a conceptual point.
147		So you can just look at the system that we're developing in our thinking process about
148		how these muscles are going to be.

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149		Right?
150		So this is the connection that we understand that that's what's going to always happen from the back.
151		Right?
152		And then here we'll just finish this off.

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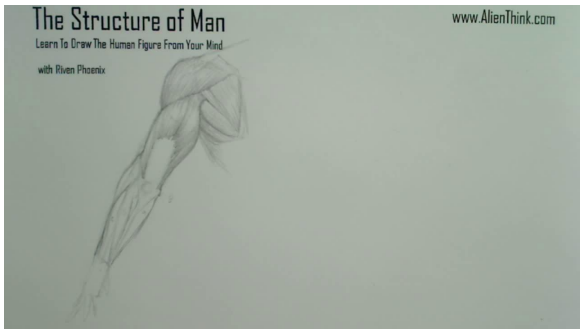
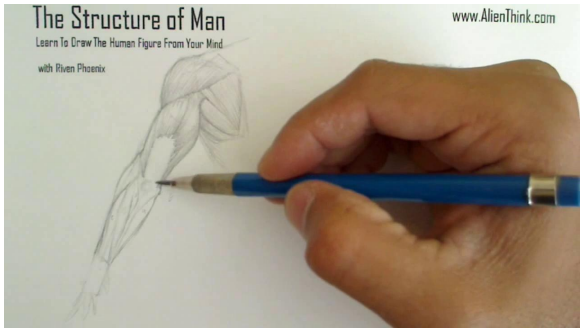
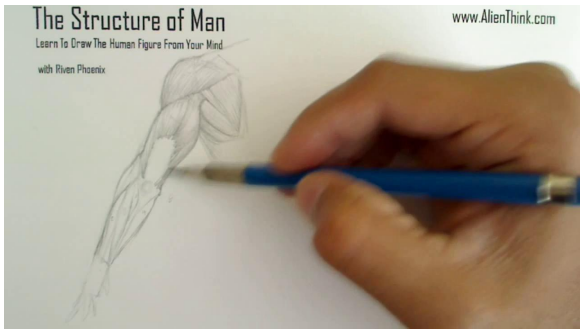
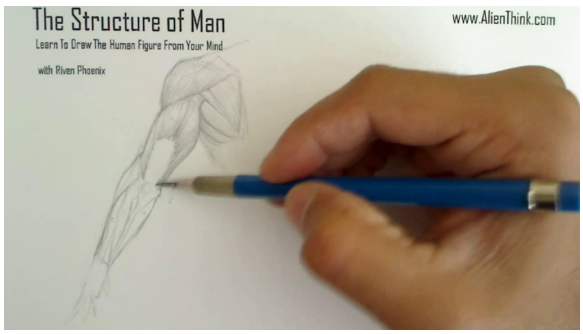
153		I'm just going to sharpen my pencil real quick.
154		Over here.
155		Right?
156		So you can, like, come in with the tricep a little more if you want to.

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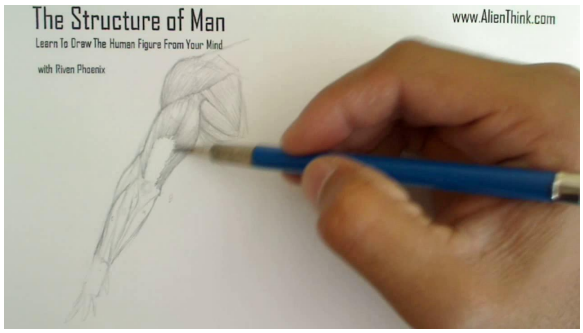
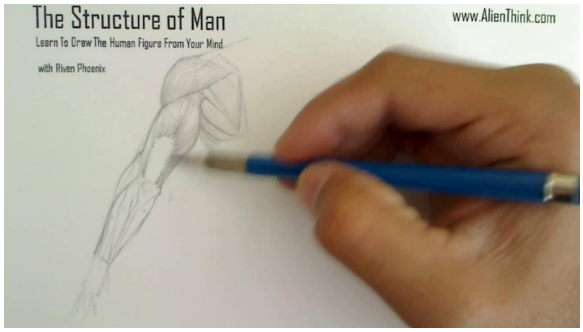
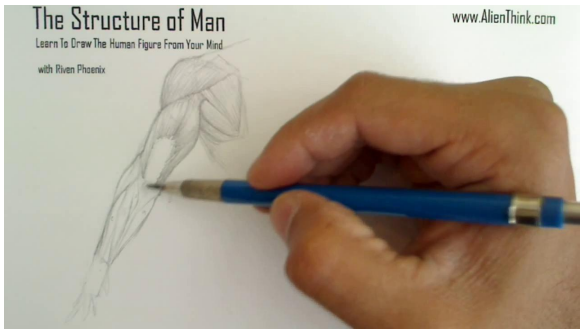
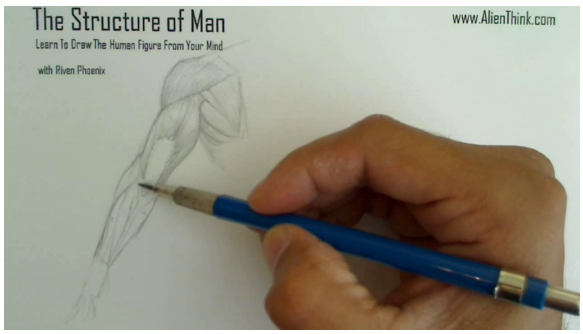
157		Right?
158		There's just keep, my mind is just going to be all organic anyways.
159		So here's my, going to be my elbow over here.
160		Right?

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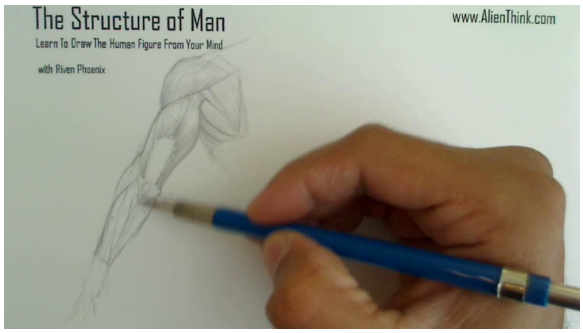
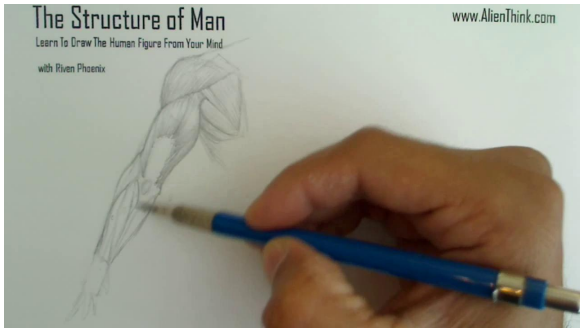
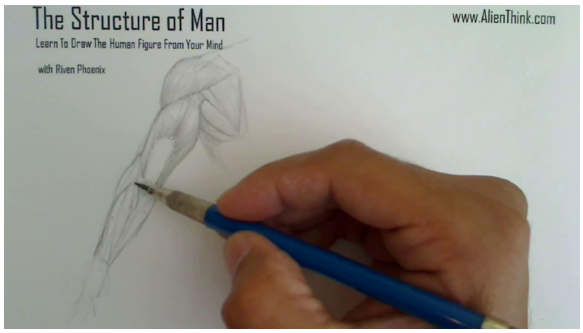
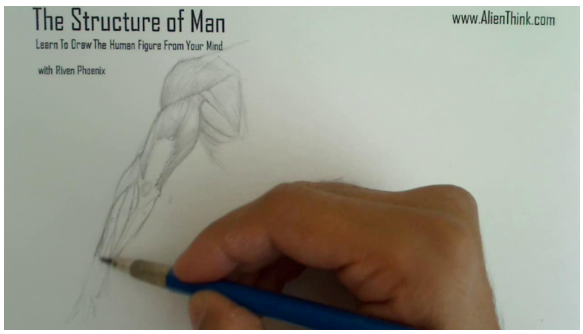
161		So here I'm going to get that ditch in that idea.
162		Right?
163		So you can see them doing variations of the muscles, but still getting the same results.
164		Right?

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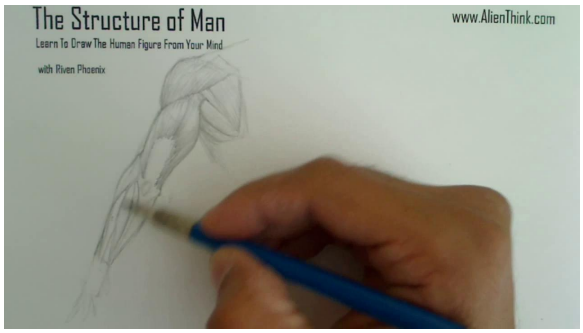
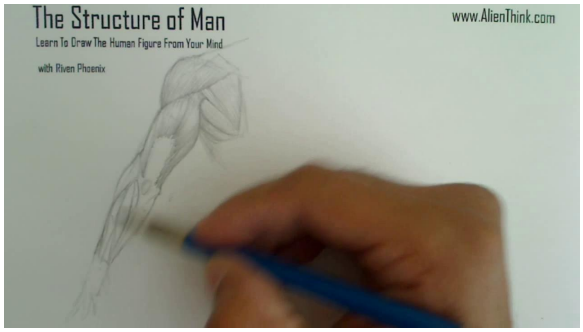
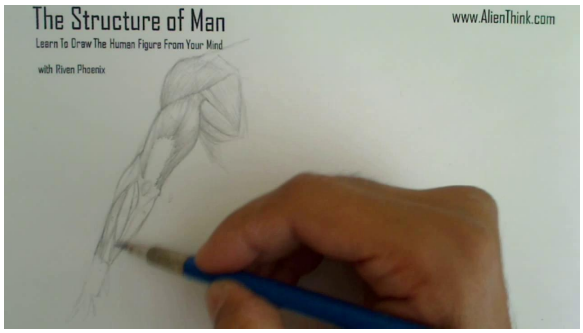
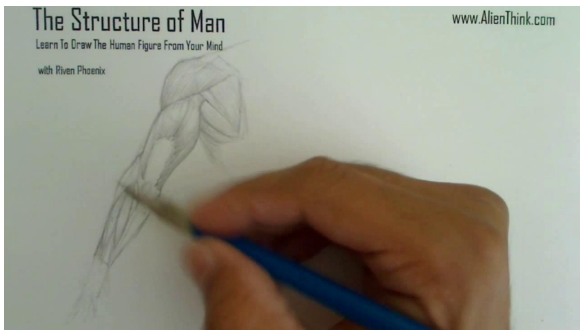
165		And that's what's all about in figure drawing.
166		As long as you understand the proportions and how the muscles systems work and how they connect,
167		you can create various forms of the muscles because, again, as we talked about,
168		this, each muscle is going to have a history as to what was truly its history in the life of the figure.

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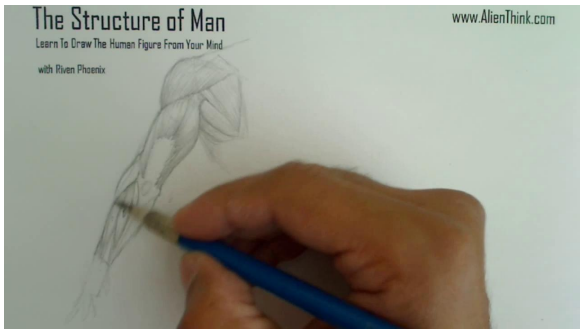
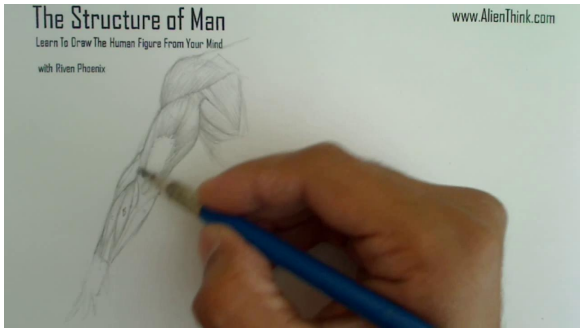
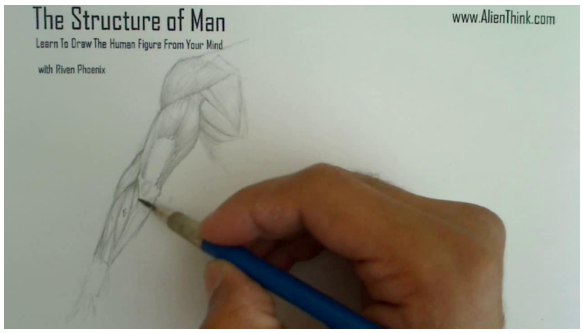
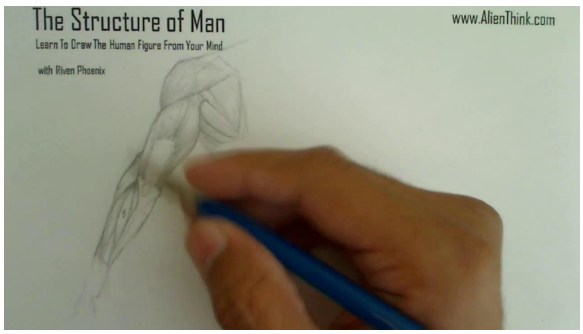
169		Right?
170		And here we're just going to get really this deeper area in here.
171		Right?
172		And this is muscle A that we talked about.

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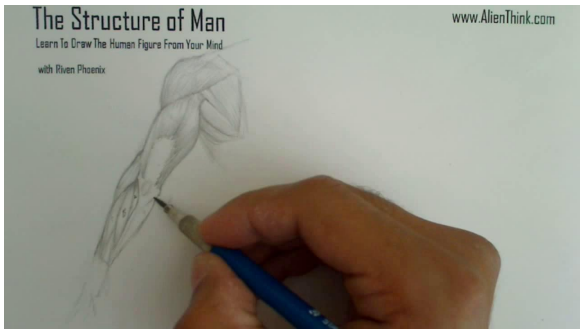
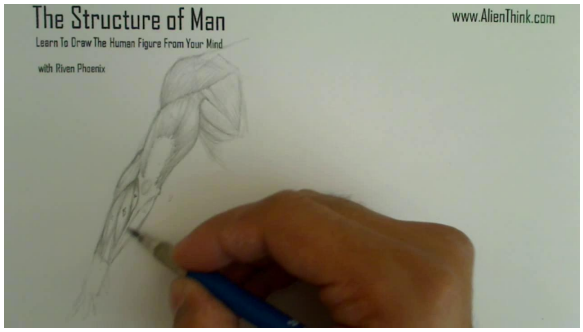
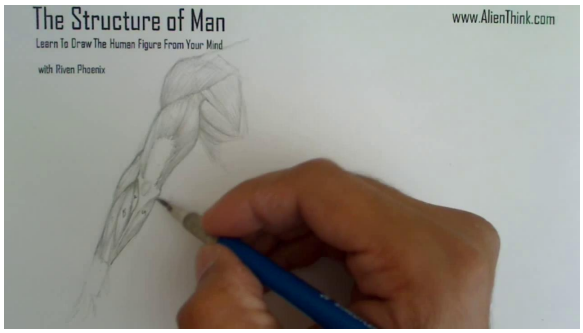
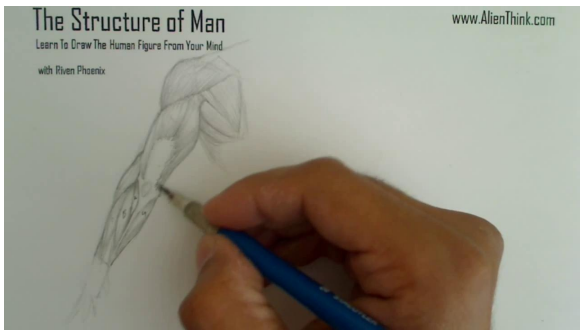
173		And over here, these got all everybody's just going to collide over here.
174		And here we're going to say that this is muscle number four.
175		Number four.
176		Just like that.

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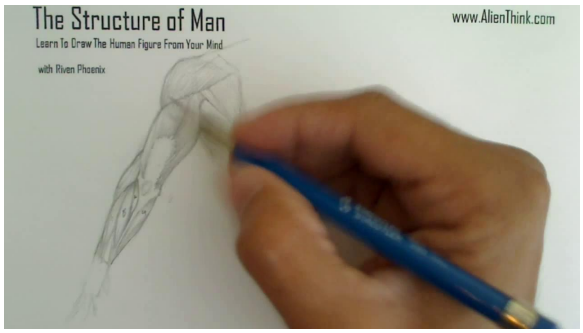
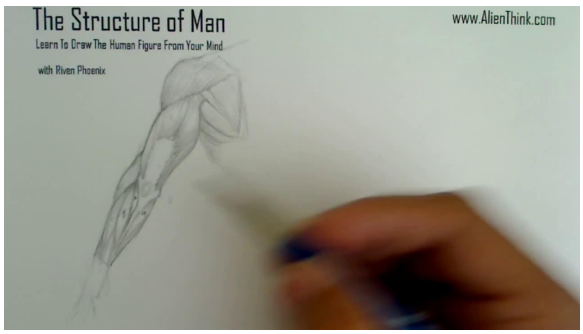
177		Right?
178		So again, this is the tricep over here.
179		Right?
180		So we really can't see much on that end.

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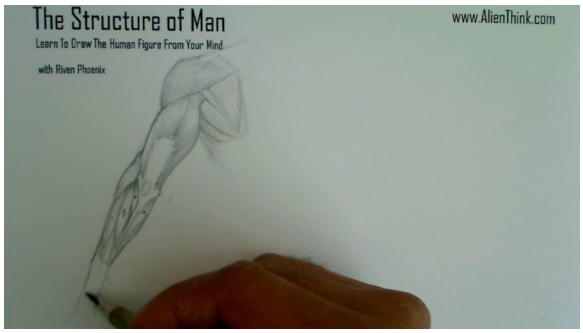
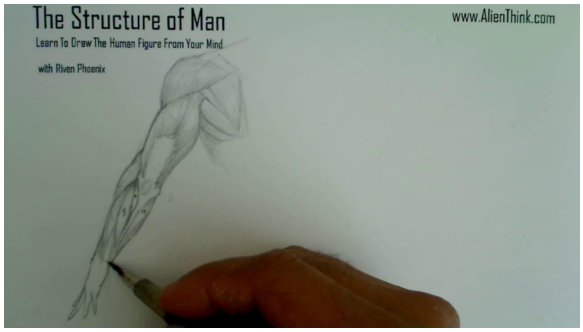
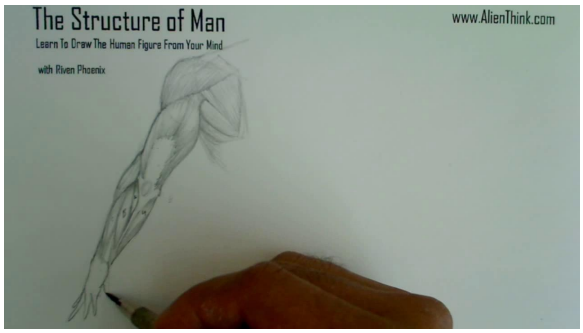
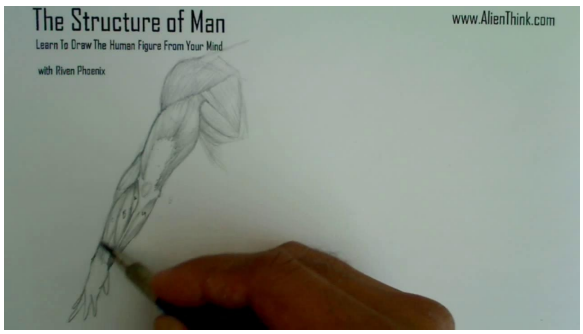
181		So here I'm just going to lay out these simple ideas for the hand over here.
182		Right?
183		And then over here, I'm going to do the thumb just to show you that.
184		So we're already starting to look realistic.

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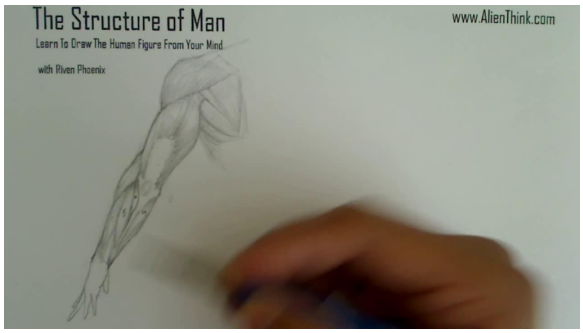
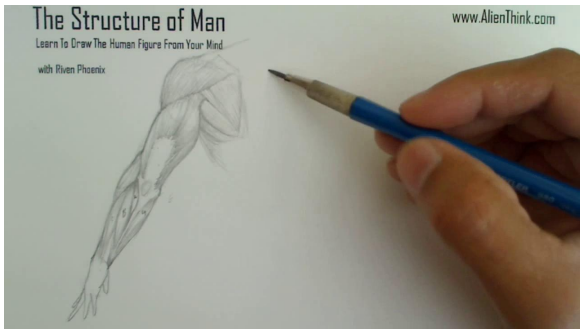
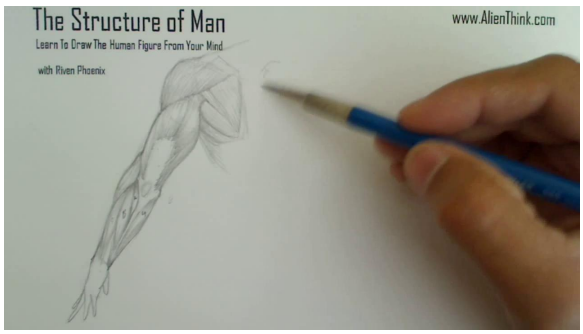
185		Right?
186		So now let's do a, let me see here.
187		I'm going to come in too much.
188		Okay, so let's do another idea for the arm.

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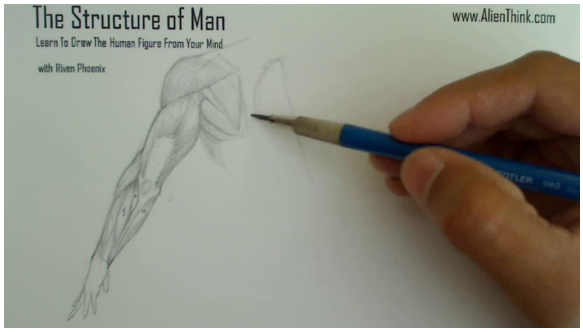
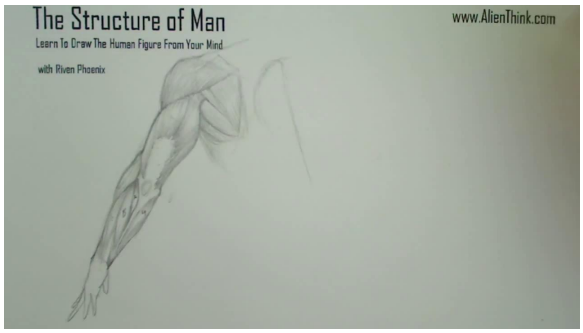
189		So here we're going to say that, okay, now we're going to get pretty much the same concept here.
190		Can I should be able to actually bypass this?
191		Let me erase some of this area here.
192		Because I want to fit quite a bit of arms in here.

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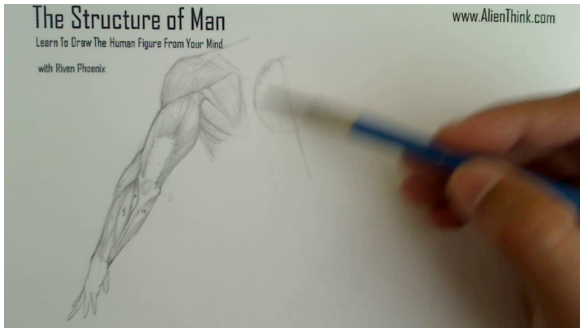
193		Okay, so here I'm just going to get that idea for my, my arm.
194		Right?
195		So here's my, basically, it's going to be my humor's bone over here.
196		And then here we're going to just do the same thing.

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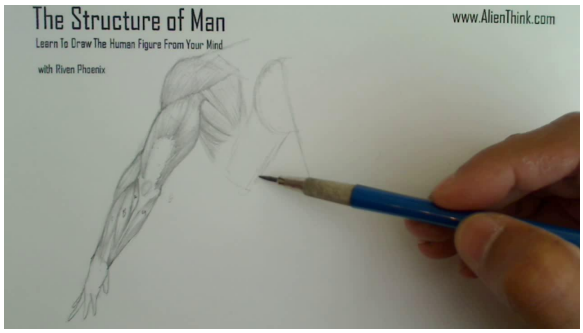
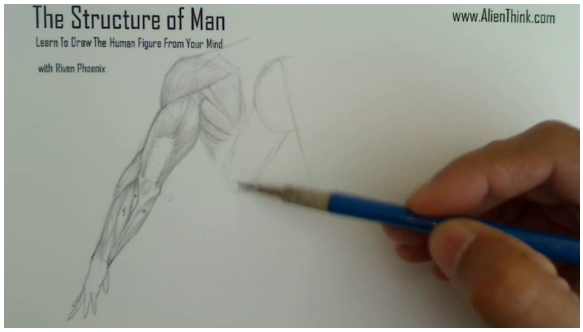
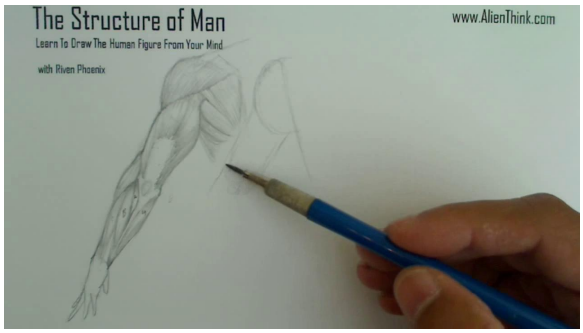
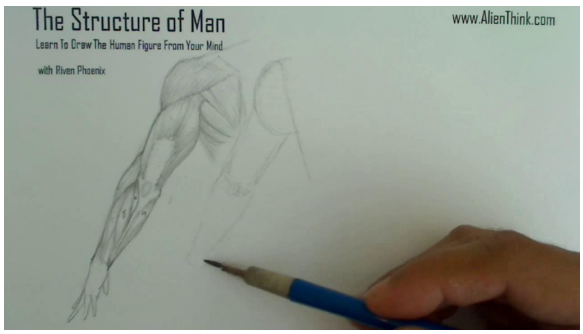
197		Basically, as we did with the, with the previous drawing,
198		what we're going to change the, the arm.
199		So here we can now just put down that this is going to be this arm over here,
200		going like this over here.

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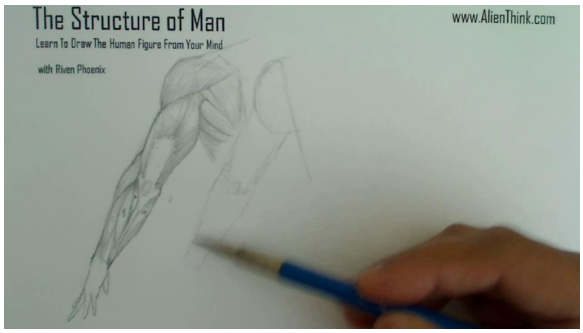
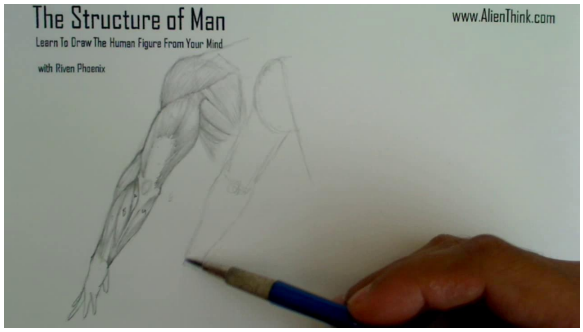
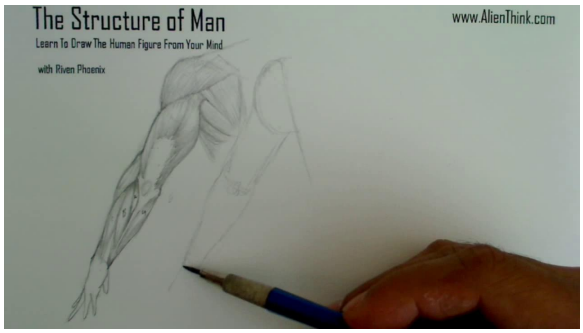
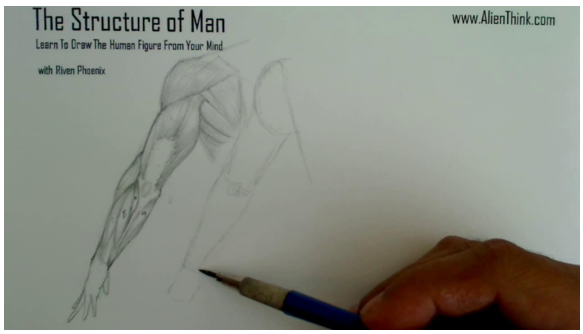
201		Let's say just like this.
202		And then here we're going to change it.
203		We're going to say, okay, well, now I want to twist the arm,
204		meaning that really I want to see the, the, the, the top of the, the hand.

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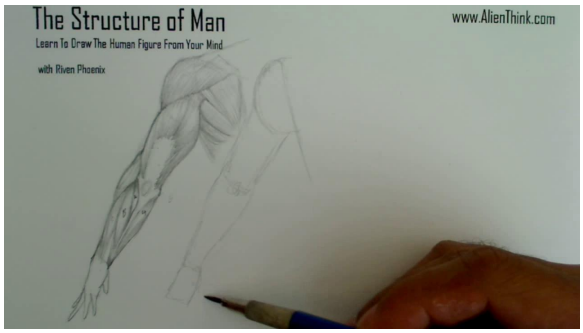
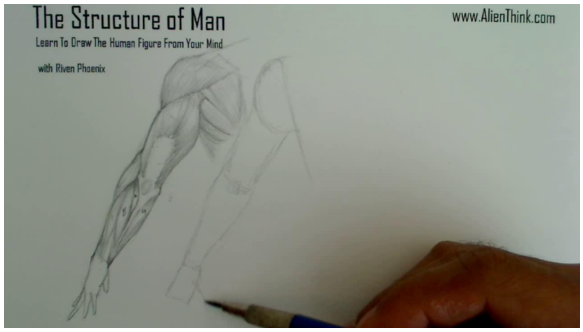
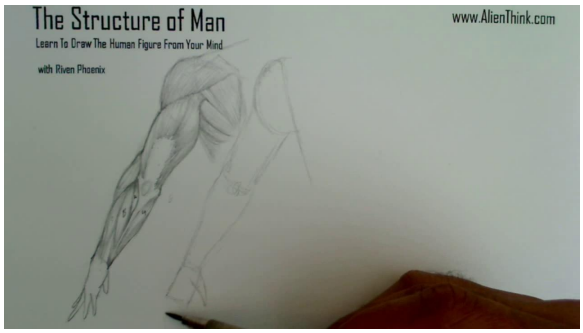
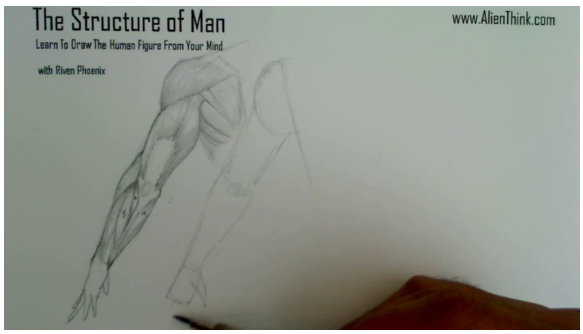
205		Right?
206		So here I'm just going to get the bottom of the, the hand over here.
207		So for this one,
208		here we'll just simply make it like this over here.

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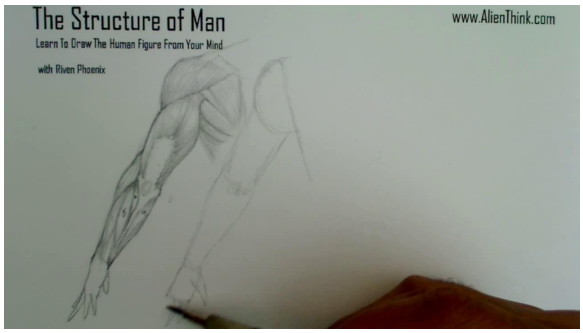
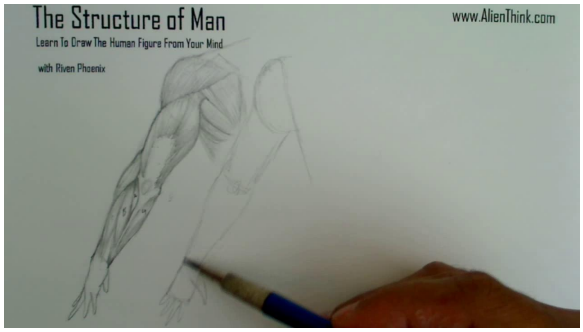
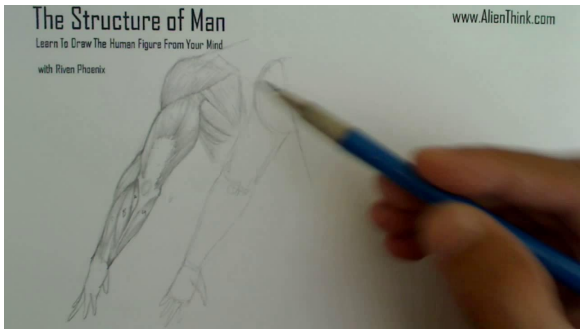
209		Keep it, again, just keep it simple.
210		Right?
211		So now we need to think about, okay, well, this is, again, the back of the,
212		the, the structure over here.

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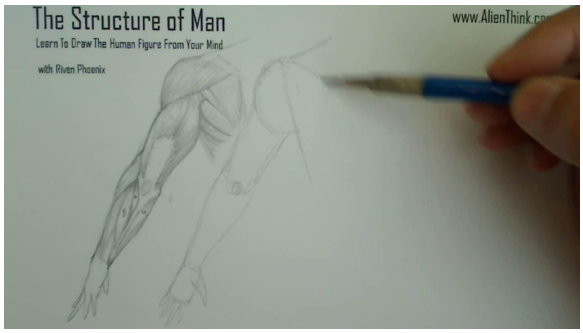
213		Right?
214		I'm going to get my line over here, about here.
215		And then I'm going to get this guy over here.
216		I'm going to get my door size muscle.

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217		I'm going to get this and I know that, okay,
218		it's going to basically connect from here.
219		And so we, we can just see the system.
220		Now this is just getting more easy and easier to,

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221		uh, uh, uh, uh, uh, to put together.
222		Right?
223		So here,
224		I'm just going to put it like this.

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225		And here we already know that, yeah, you know what?
226		Really, the, the, the tricep is doing nothing more than what it just did before.
227		And look automatically, when we do this, look what happens.
228		We can automatically now start to think about the tricep connection,

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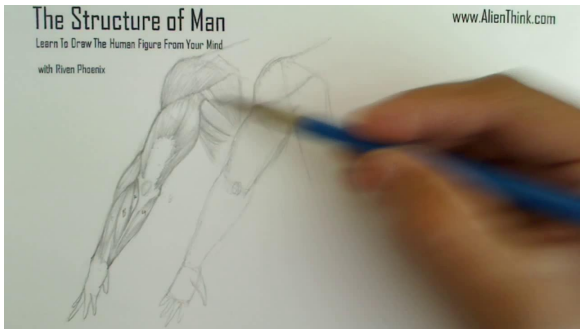
229		just like we do in the, in the, in the pec muscles.
230		Right?
231		Because now we're switching over our thinking processes.
232		Right?

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233		We're starting to switch, switch over our thinking process to, uh,
234		to, to how the muscles are automatically just going to be.
235		What we're going to, uh, how they're supposed to be.
236		Right?

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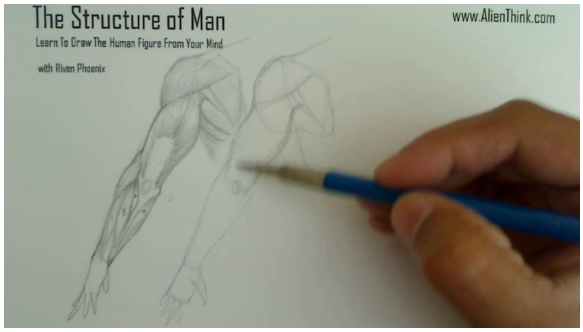
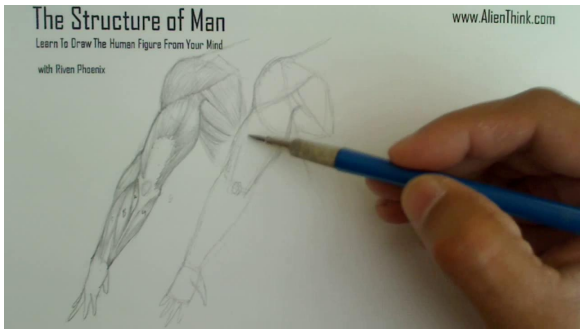
237		So now you can just draw the tricep like this.
238		Right?
239		We're, we're starting to like, uh, go into that area of,
240		that we've been talking about, that ideal bliss that I just want to draw like this.

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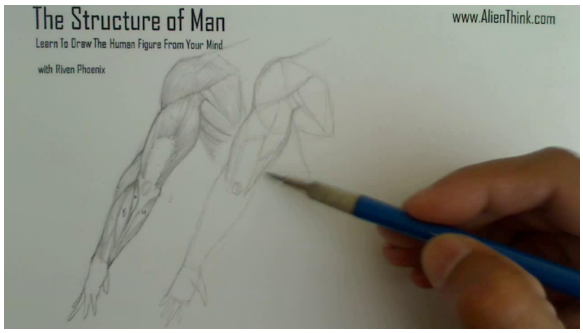
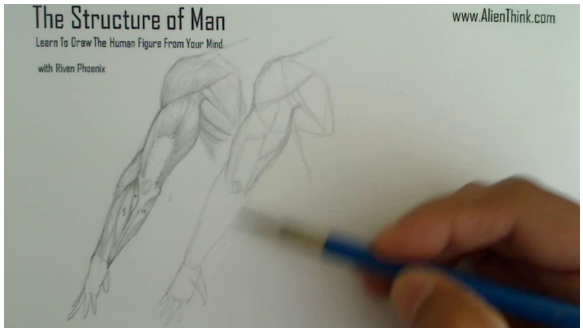
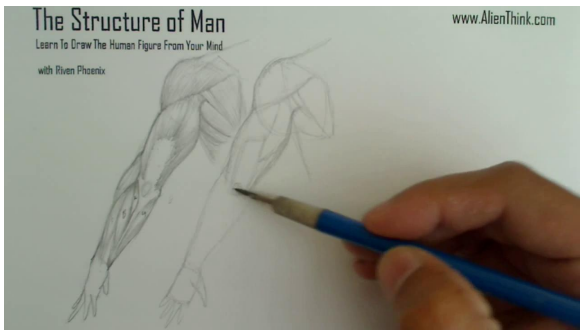
241		Right?
242		I just want to be able to just draw the figure.
243		Right?
244		So now, over here, uh, where we're in this, uh, area again.

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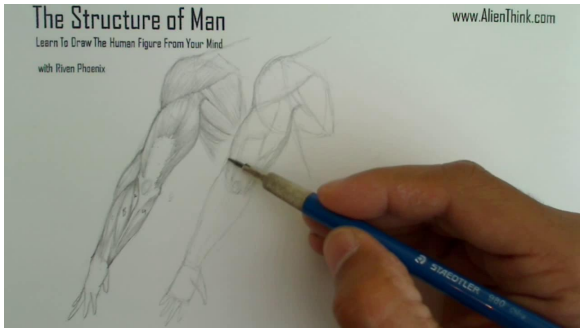
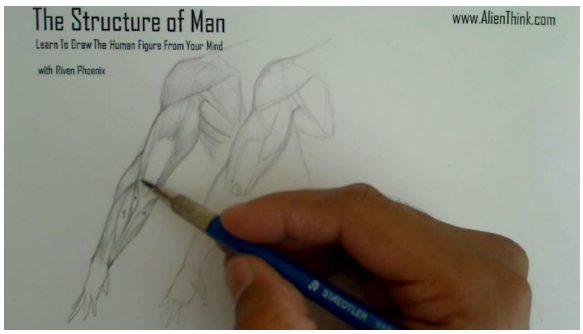
245		Right?
246		So the, the, the thing is going to be that, okay, well,
247		I know that this is now really twisting.
248		Look where he was first.

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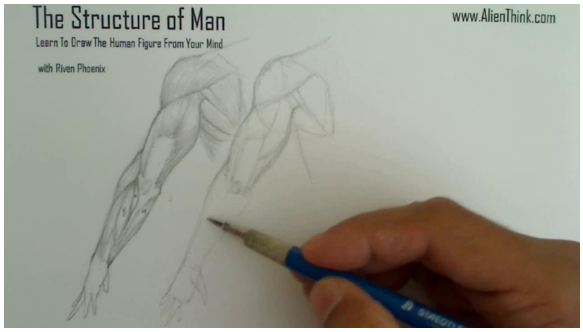
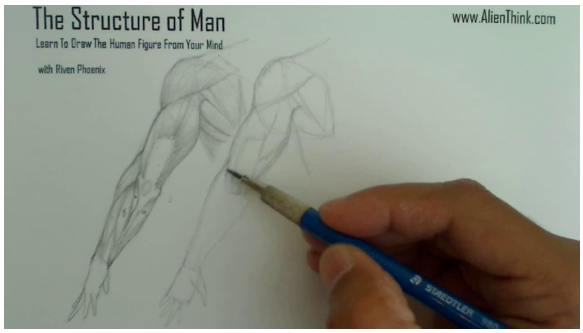
249		But now we're saying that, okay, well, the thumb was here.
250		It would have been easy to figure this out.
251		Right?
252		So what is, what is going to happen now?

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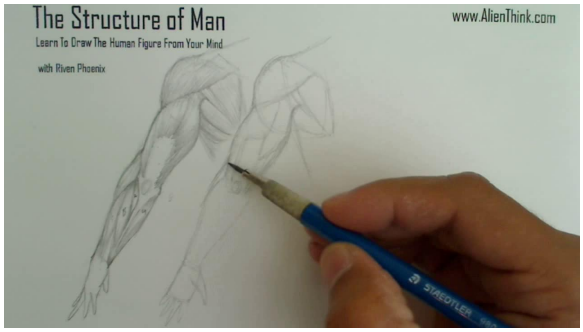
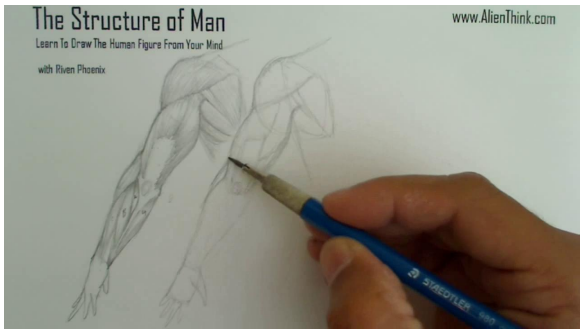
253		Well, nothing much.
254		You're just going to, these muscles can't go anywhere.
255		You're still going to get them.
256		But you're going to get, see very little of them, right?

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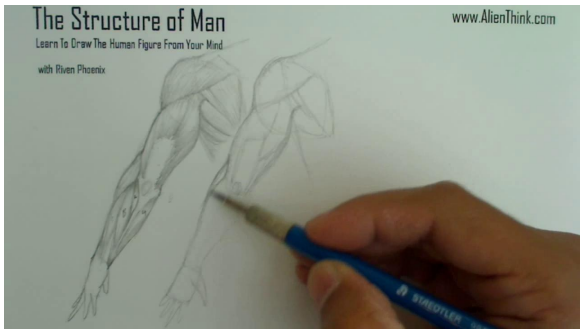
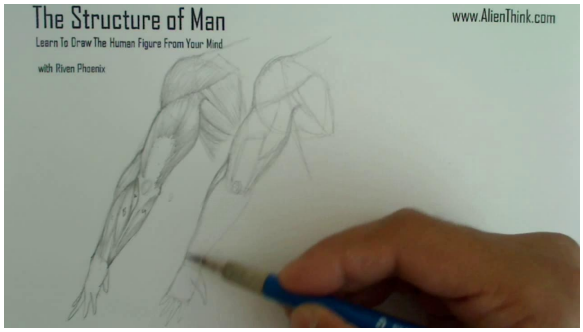
257		Because he's going all the way on the other side.
258		Look how much everything is twisting now.
259		So what happens to all these guys now?
260		Right?

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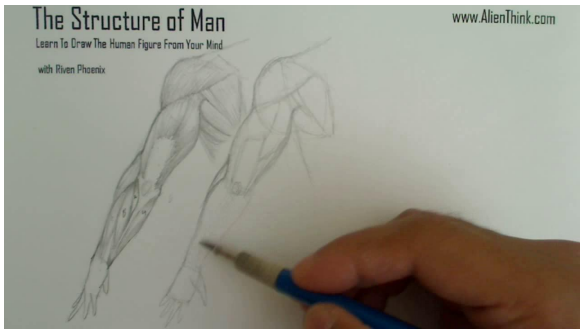
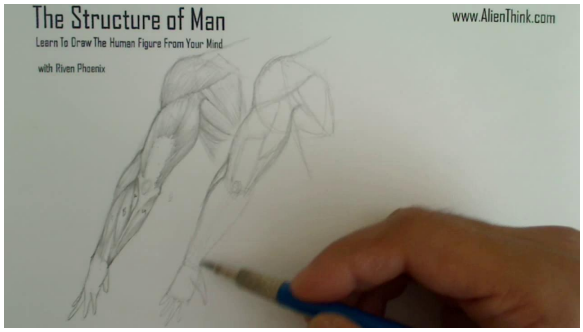
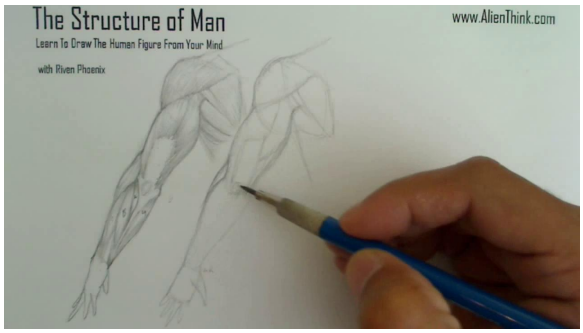
261		Okay, well, we know that the ulna really is going to be here
262		and the radius is going, see, now the radius is here
263		and the radius is here.
264		It's twisting all the way on the other side.

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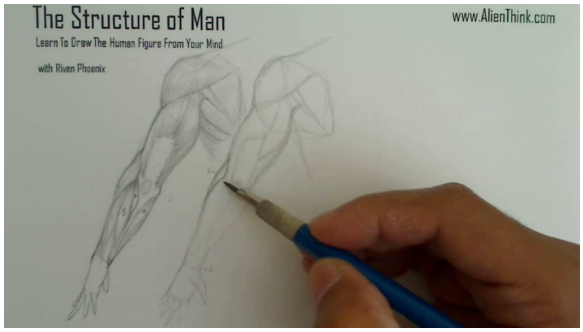
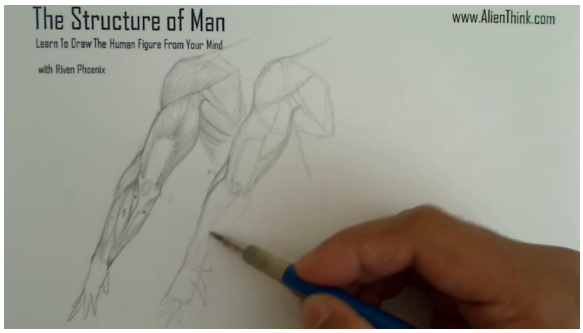
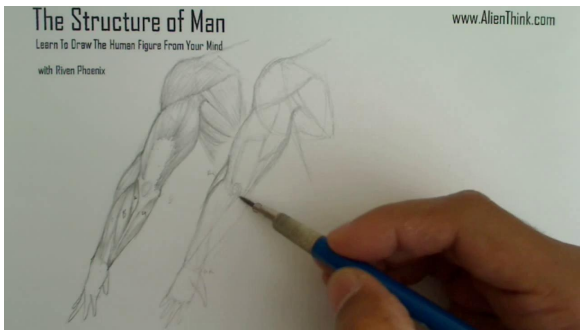
265		And so this guy wants to go on the other side.
266		So what's going to happen is that you got to think about the ulna.
267		Okay, well now I got the ulna.
268		So this means that my funny bonus here,

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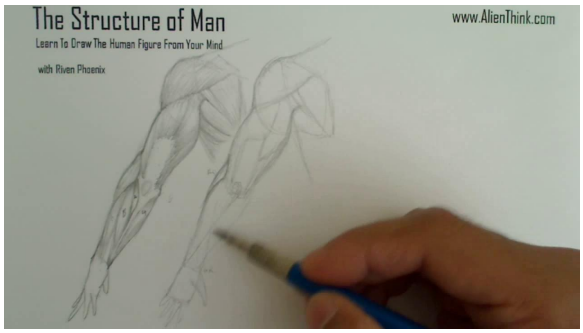
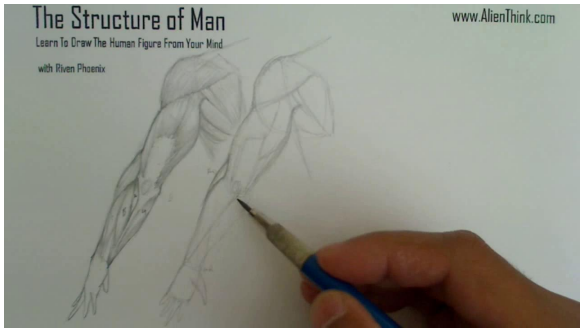
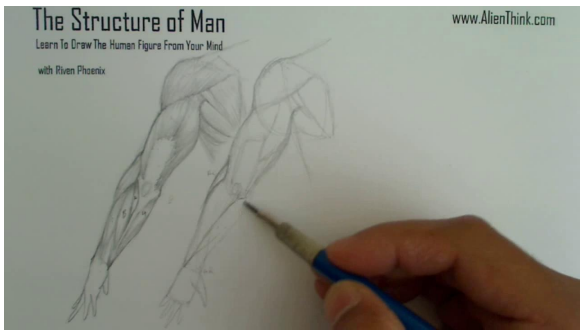
269		I'm going to get start to now understand
270		that this over here is definitely going to be my muscle number four
271		because I know he wants to connect over here.
272		Right?

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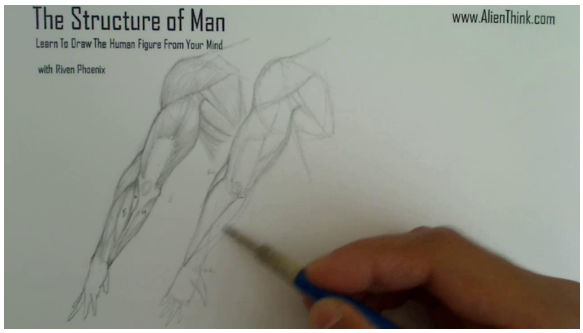
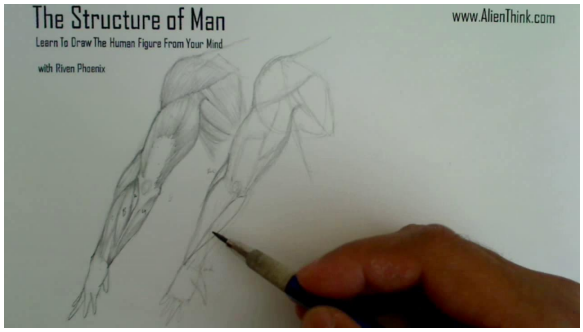
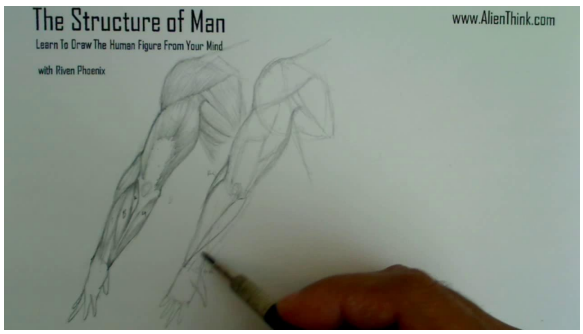
273		So we know that, right, this is going to be muscle number four.
274		Right?
275		So if we go back to our understanding,
276		we know that, okay, well, muscle number three was also over here.

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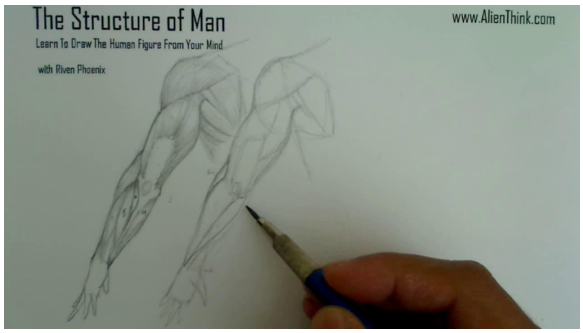
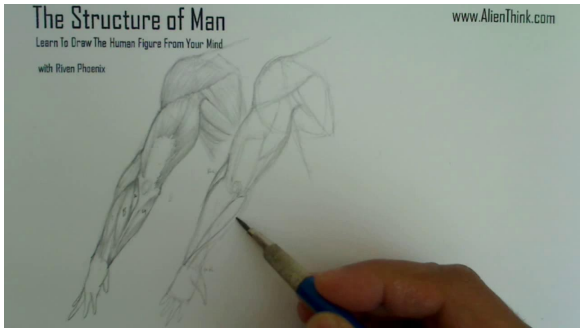
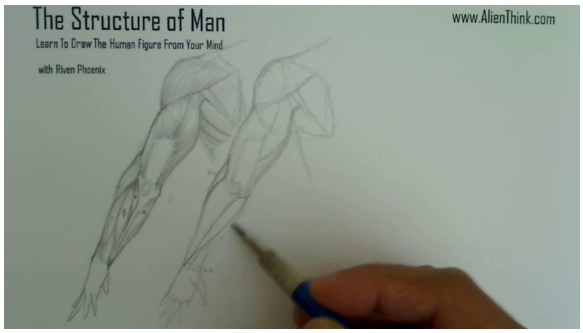
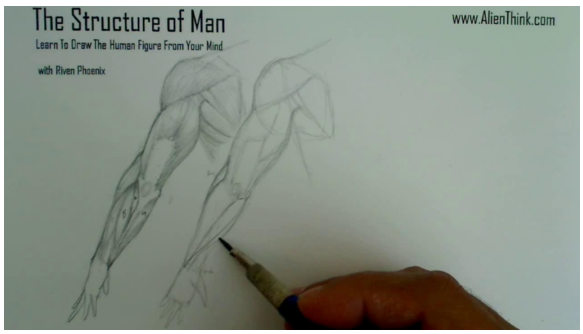
277		Right?
278		Now see, we have, now muscle number three is coming out from the other side
279		but it still has to show up.
280		This is muscle number three.

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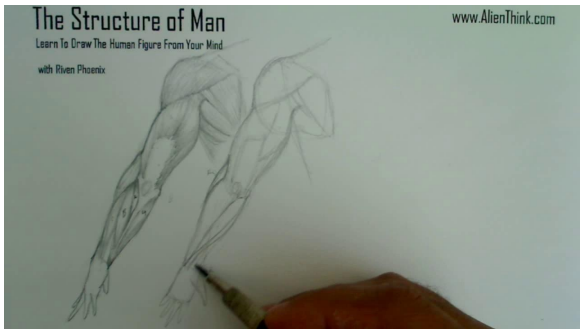
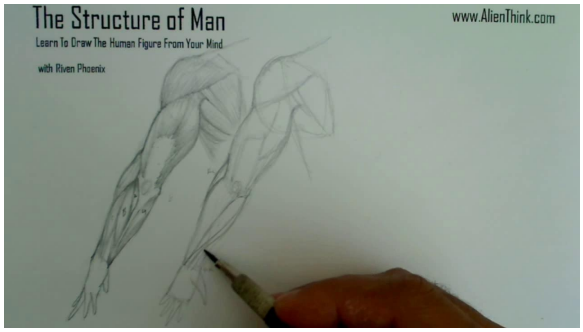
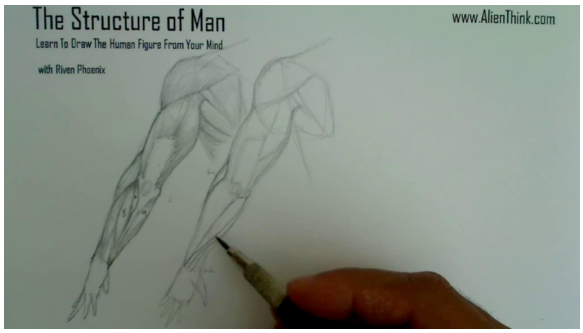
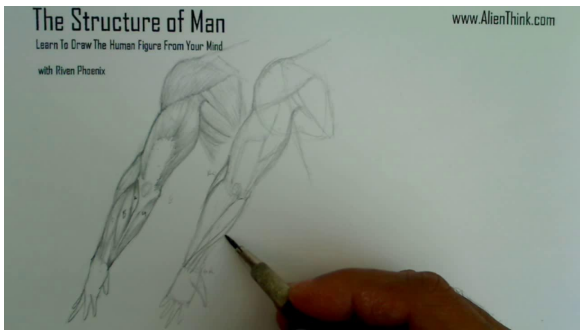
281		Right?
282		We're talking about the palm muscles now.
283		Then we're going to get muscle number two,
284		which we're hardly going to see.

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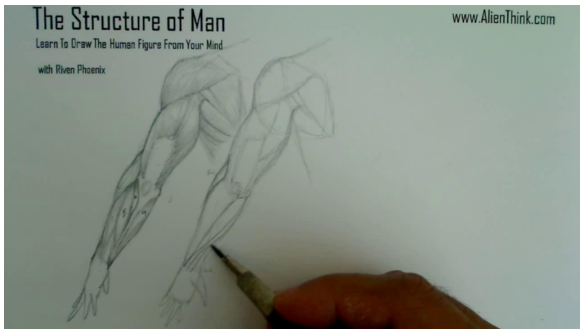
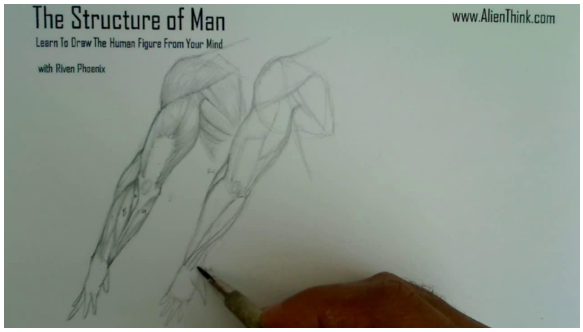
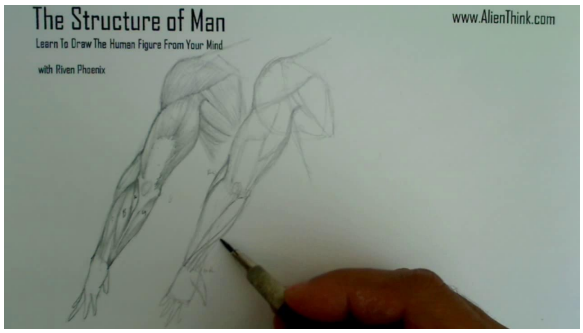
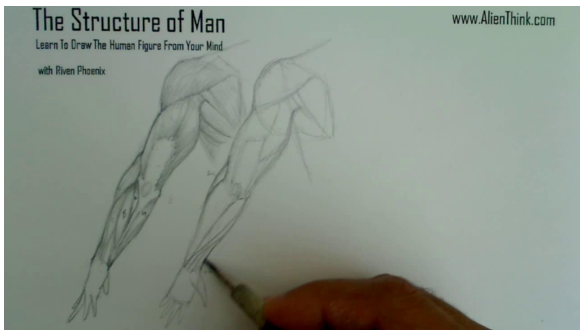
285		And then we're going to get muscle number one,
286		which is really here.
287		So basically everyone is just coming back
288		from all this twisting and turning,

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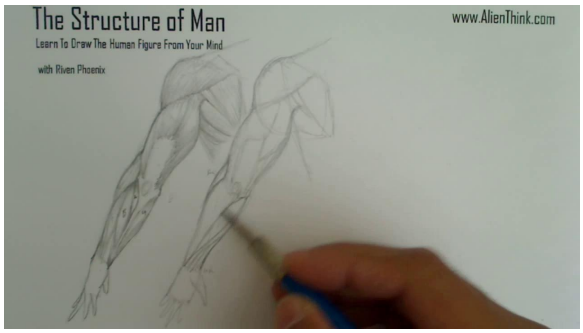
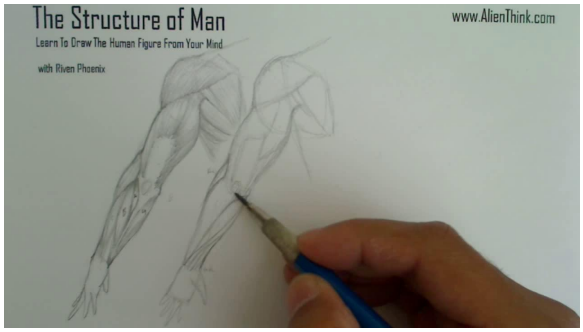
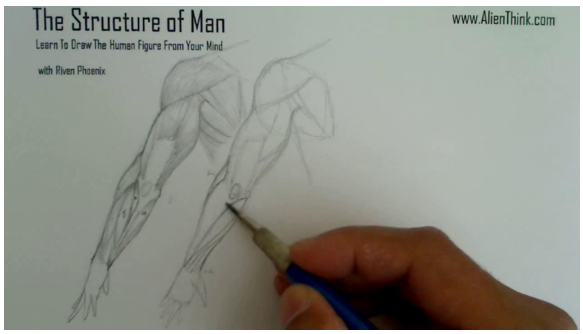
289		meaning that look where your elbow is.
290		This is going to be where your elbow is.
291		You're going to now get that line in surface,
292		not any that shows up because of this stuff that's going on with it.

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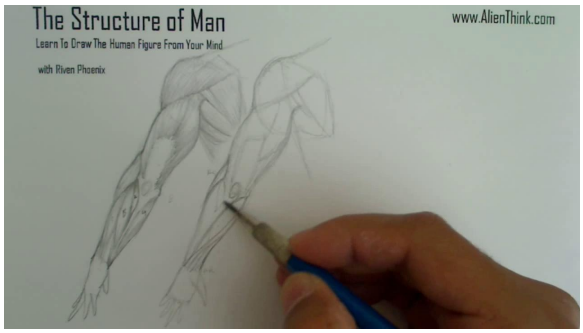
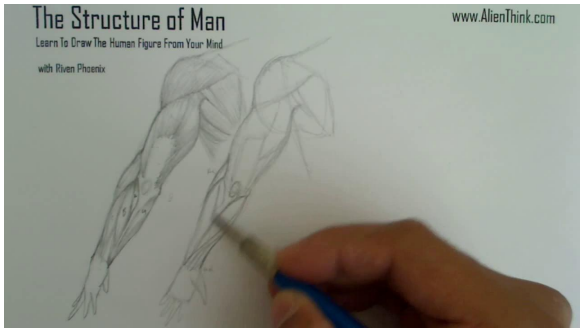
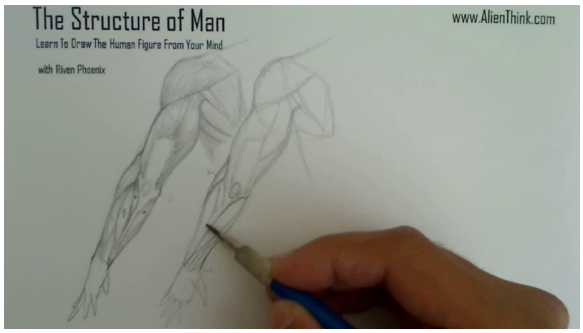
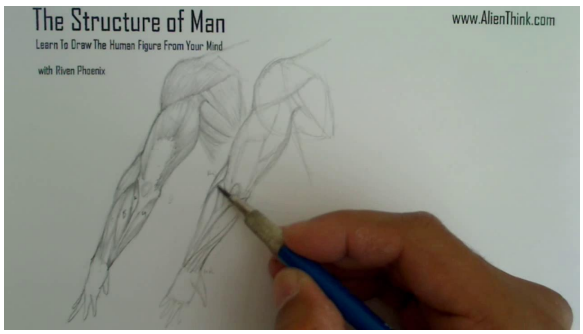
293		So here I'm going to get A.
294		Then I know that, okay,
295		the first guy I'm going to get is B.
296		So he's already gone.

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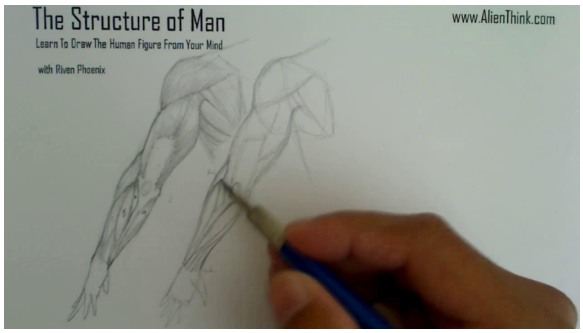
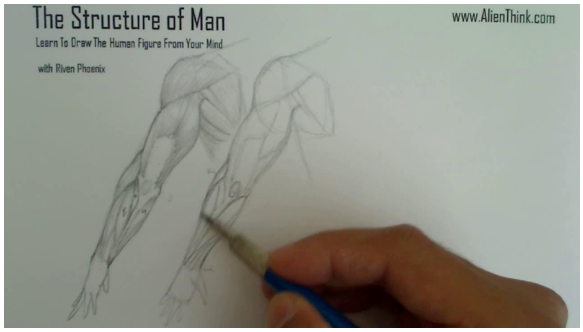
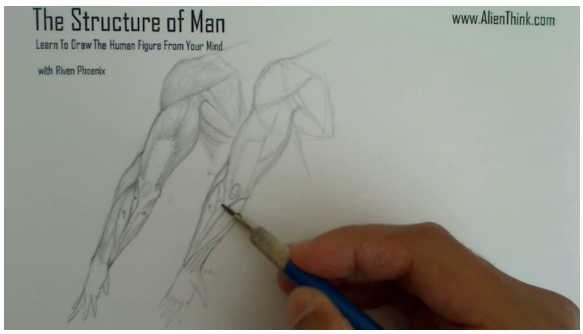
297		Right?
298		Now I basically have no space to do anything else.
299		So I have B and A.
300		Right?

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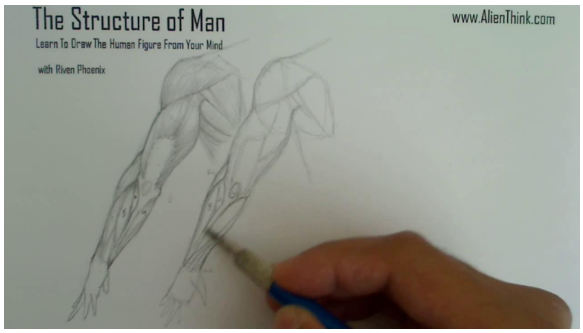
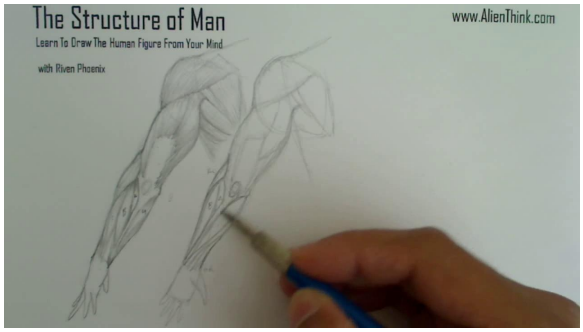
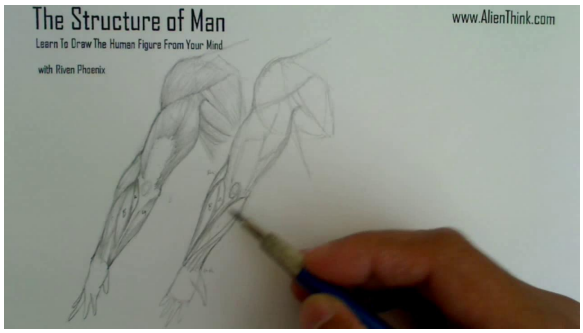
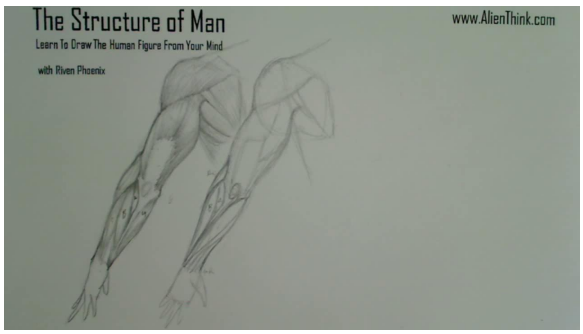
301		So you're going to get this line here that I'm talking about
302		that this is the bone line here.
303		That's going to happen when you start to turn.
304		And you can see this line actually on yourself.

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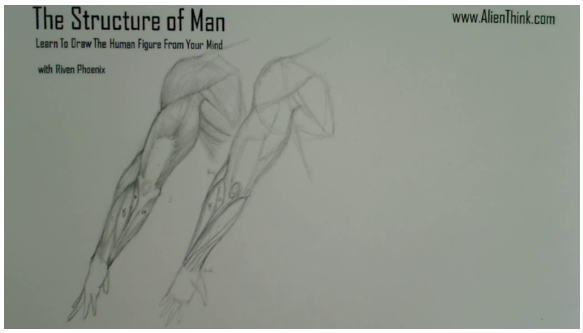
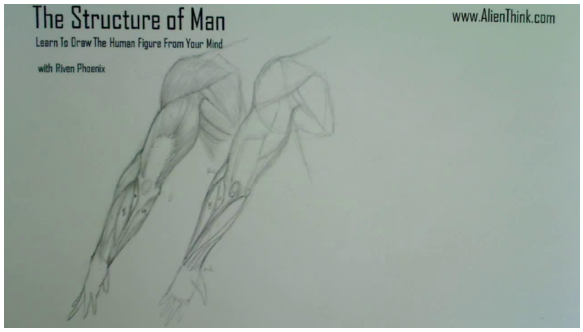
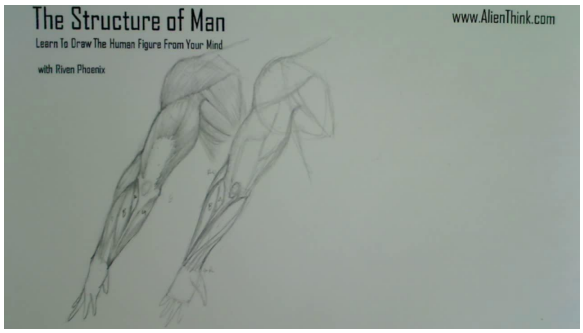
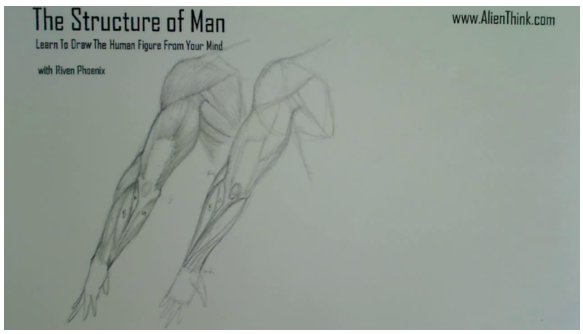
305		If you look at the underneath,
306		you'll see that there's a wedge that's appearing.
307		Right?
308		On under the arm in this area over here.

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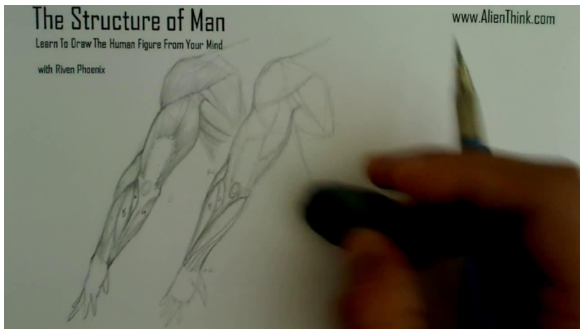
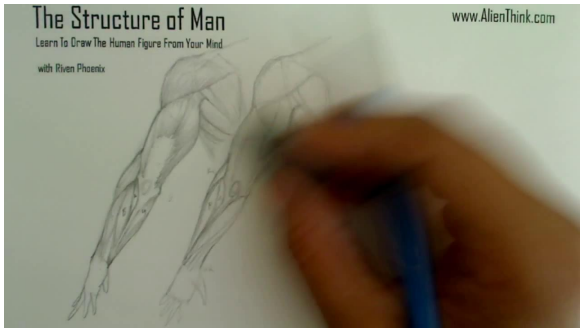
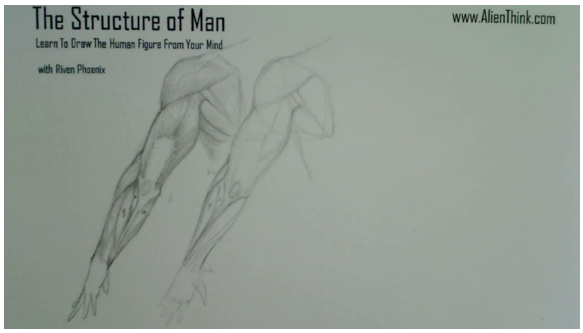
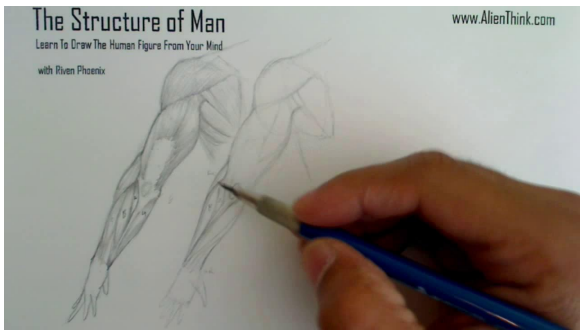
309		And that's it.
310		We're just going to now clean this up.
311		I'm just filling all the muscles.
312		Right?

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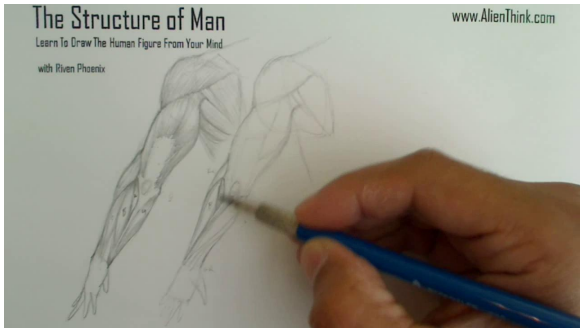
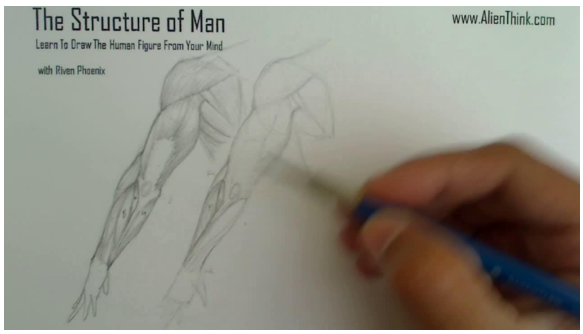
313		So here's going to be muscle A.
314		And here's going to be muscle B.
315		He's going on the top.
316		Right?

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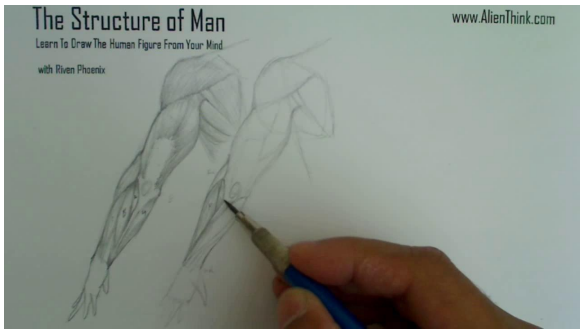
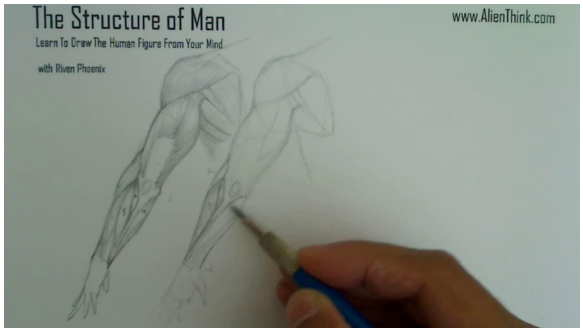
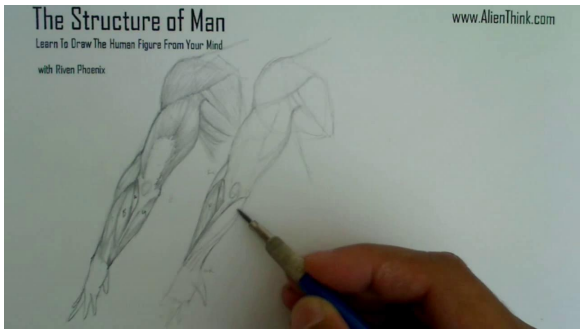
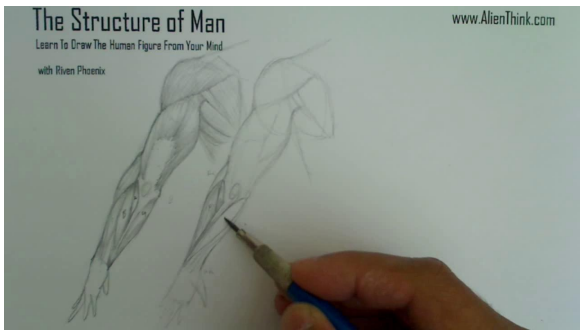
317		And then over here,
318		I'm going to get muscle number four.
319		And he wants to come all the way over here on the other side.
320		So this is four.

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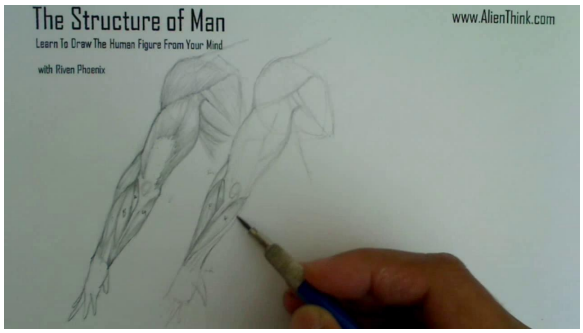
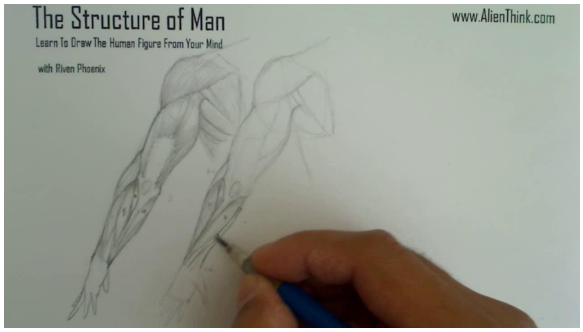
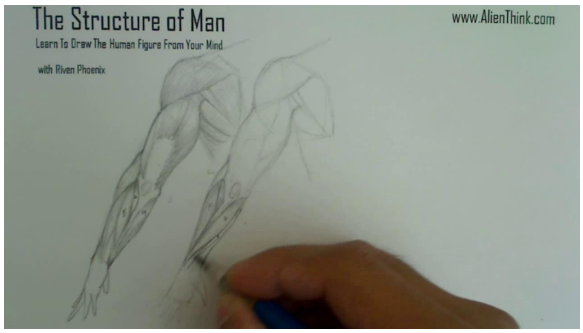
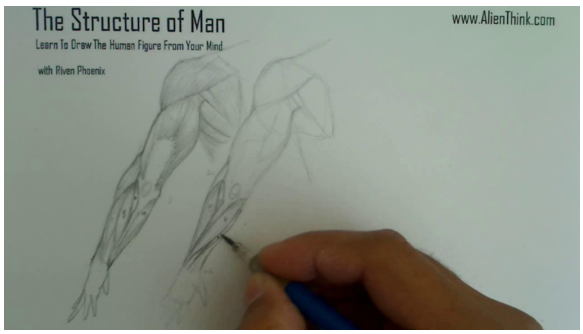
321		And we're going to get muscle number three over here.
322		Right?
323		So all of these are just going to become tangas.
324		Right?

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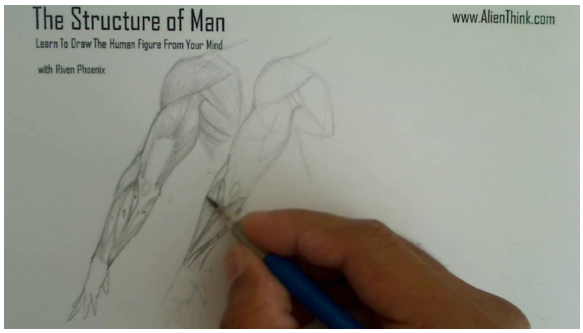
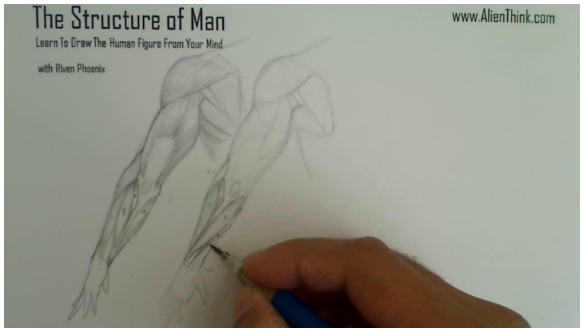
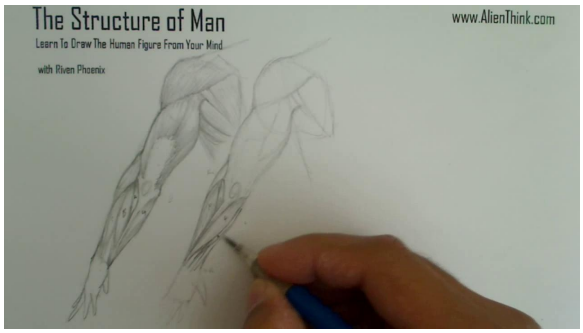
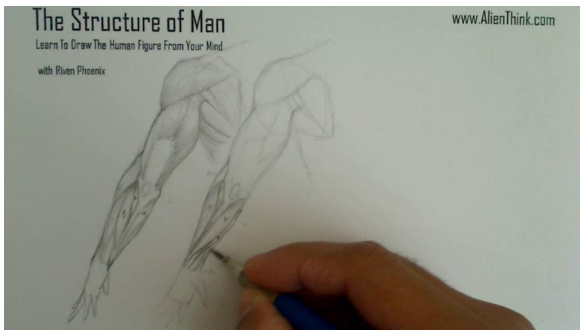
325		It's really this balloon area that happens over here.
326		And I'm going to get like a line here for a normal number two,
327		which we really can't see.
328		Right?

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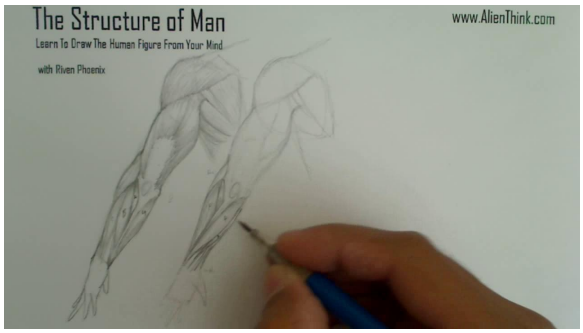
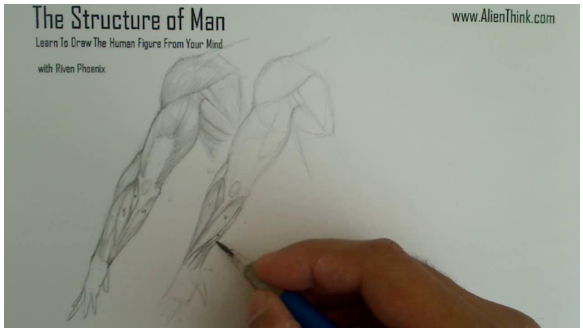
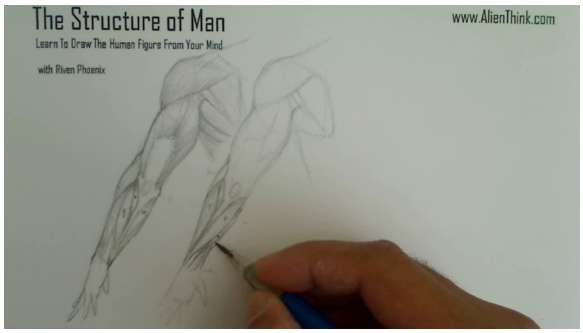
329		So you don't have to draw every muscle.
330		Just know that.
331		And like muscle number two is always a little hidden.
332		Because it's much more smaller.

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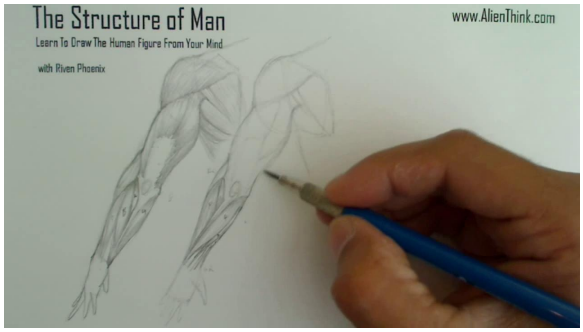
333		And that's it.
334		And then over here,
335		when we get to this area,
336		we can be like,

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337		okay, I got this.
338		I got this.
339		It's this.
340		It's just the tricep over here.

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341		Right?
342		And this is over here like this.
343		So I'm going to just rough this in real fast over here.
344		Right?

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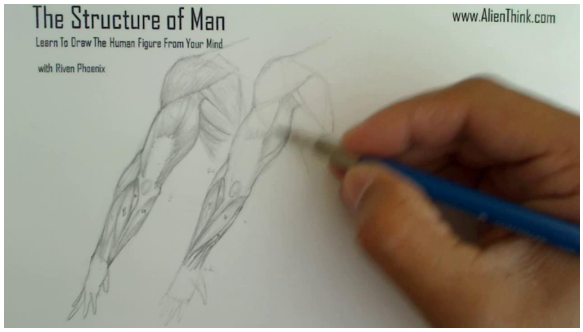
345		We know that there's a cut over here.
346		Right?
347		And we know that how the connection system is now working over here.
348		Right?

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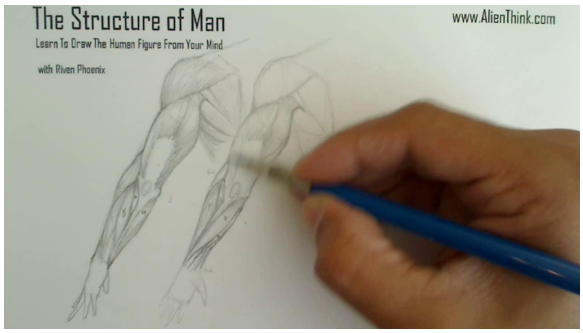
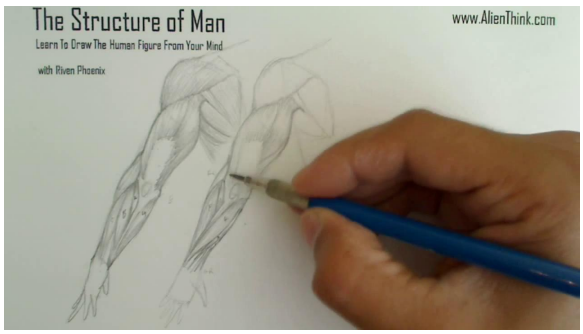
349		And then over here,
350		just think about this stuff in 3D as to how everything's wrapping around the mannequin system.
351		Then over here,
352		I'm just going to finish this off real quick.

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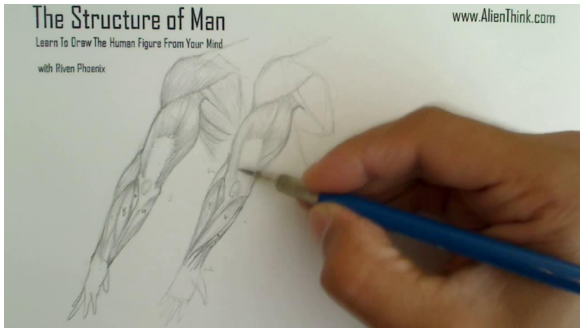
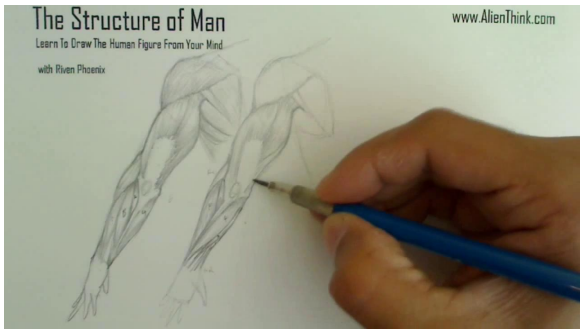
353		Just say that this is done.
354		Right?
355		Again, you can come in a little bit if you want different variations of the tricep.
356		Right?

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357		It doesn't have to be so perfect like this.
358		It can be a little more organic.
359		It can play around with it.
360		Right?

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361		And if you have access to like anatomical books,
362		if you have many of them,
363		you'll begin to see all the different variations.
364		And you'll just basically come away from that.

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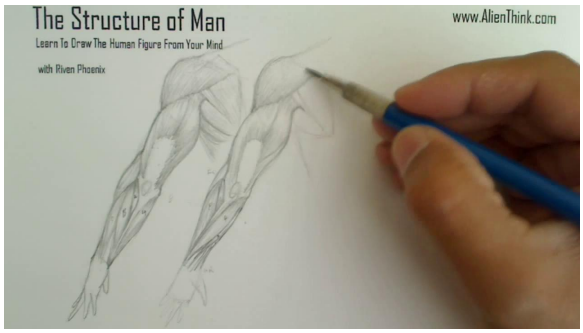
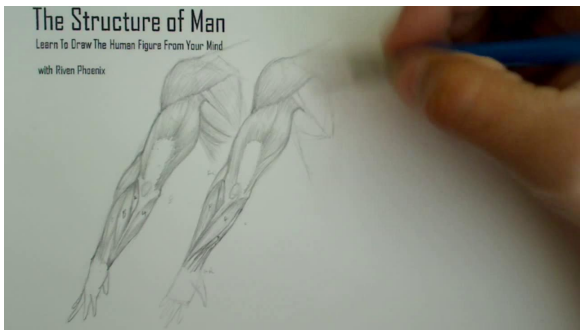
365		Really, it's all about that.
366		The muscles where they're just going to be a little dynamic in their shape and form.
367		Right?
368		Then over here,

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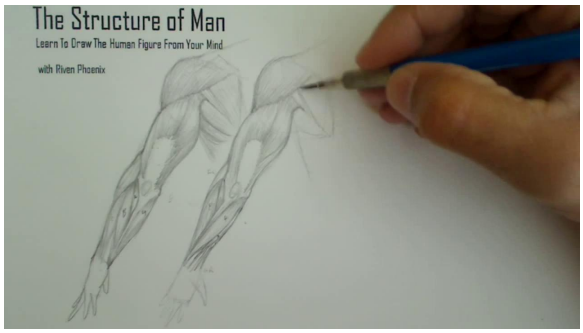
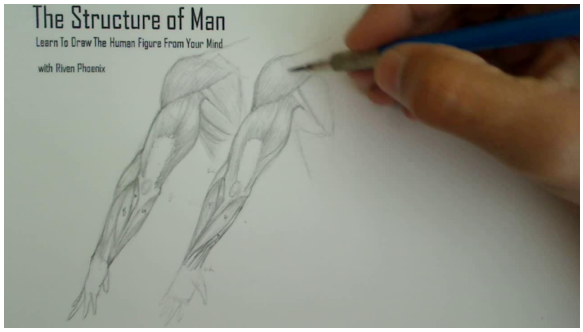
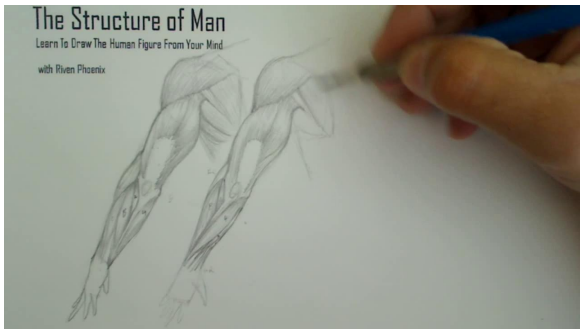
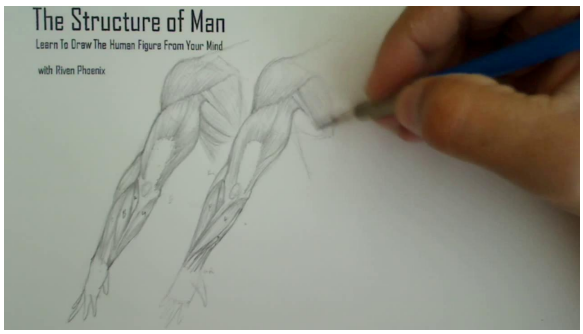
369		we're just going to simply...
370		Remember, this is going to the humorous bone here.
371		I'm just going to simply put this in like this over here.
372		Right?

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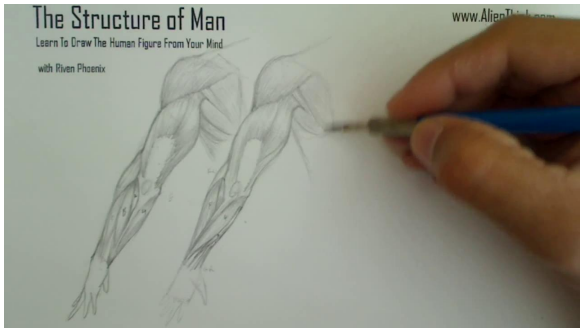
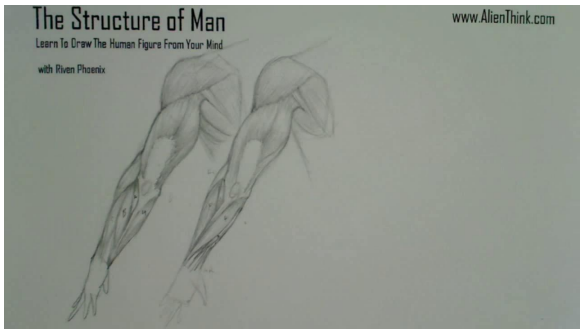
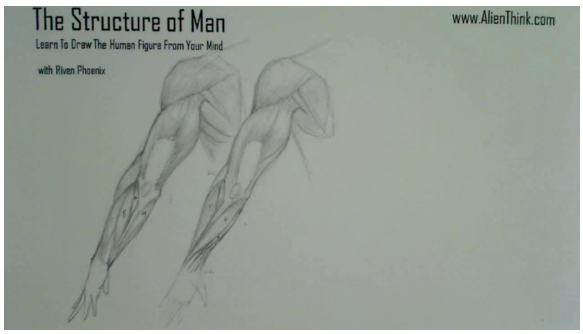
373		And then you're going to get your door sign muscle.
374		Obviously, we know about this line that I'm not worrying about over here for now.
375		Okay?
376		So now,

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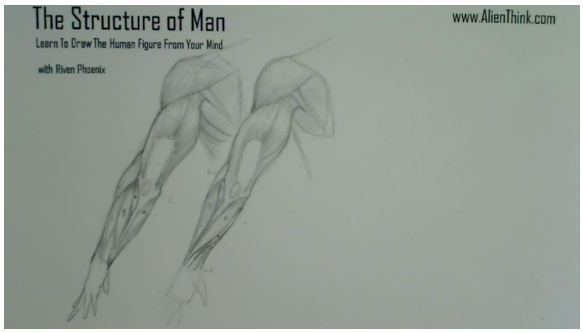
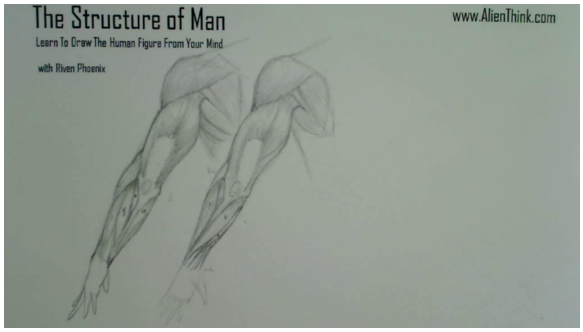
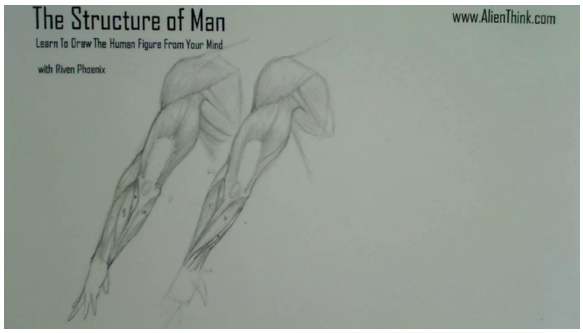
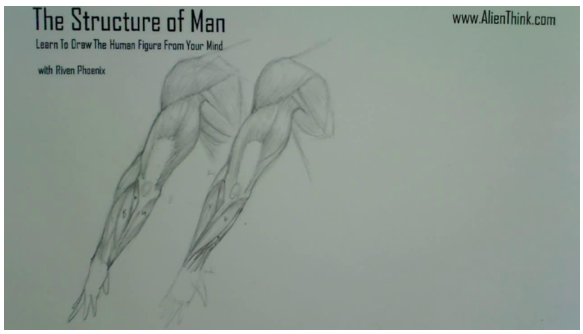
377		we're going to have to at least put this into parts.
378		We're going to have to...
379		In the next lesson, we'll continue on and start twisting our arm
380		in a few more ways and see what else is going to go on.

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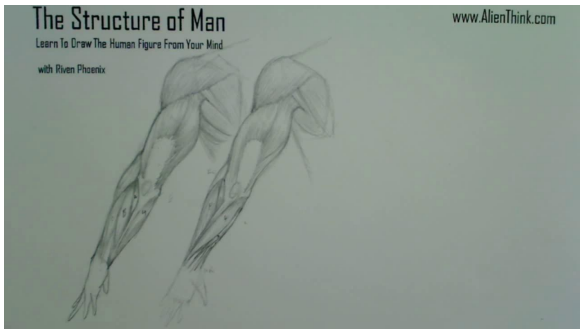
381		So we'll see in the next lesson, thanks.

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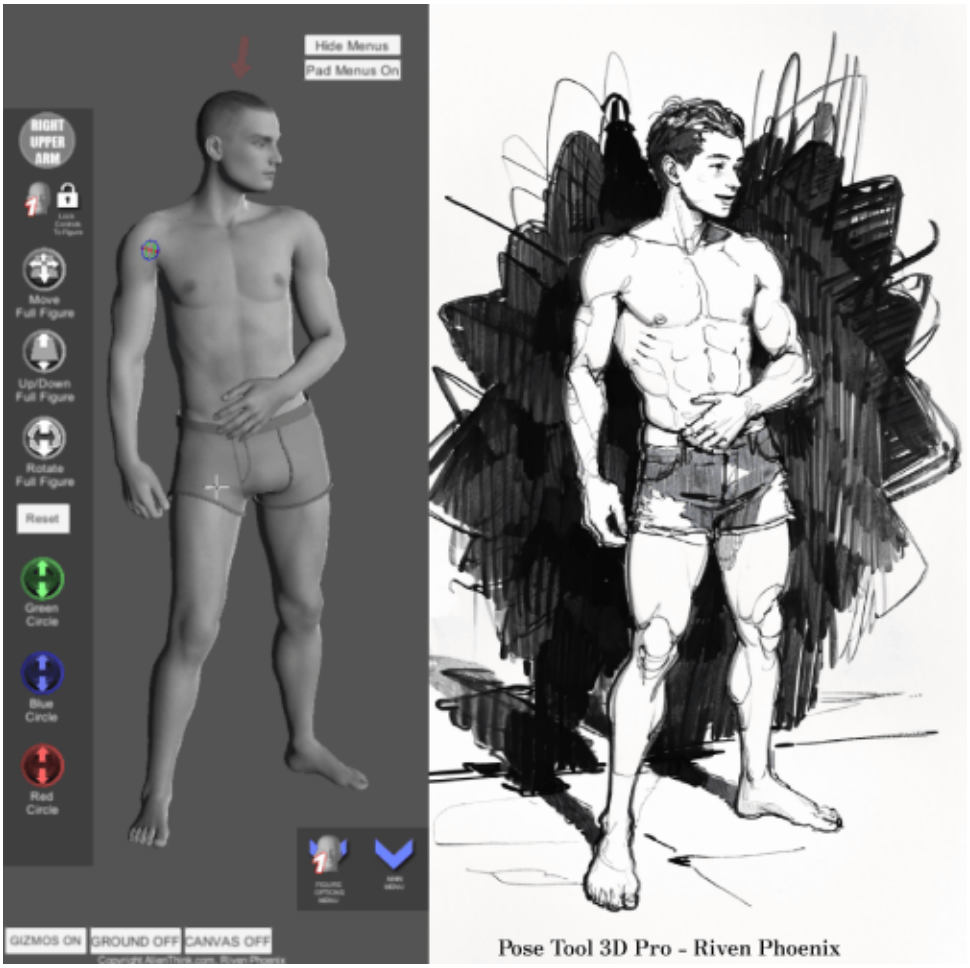

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